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Twenty-second Season in Philadelphia

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

Programme of the FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, NOVEMBER 5
AT 8.15 PRECISELY

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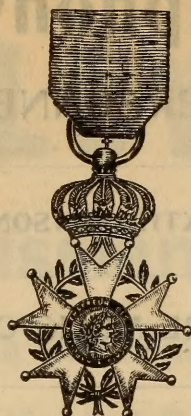
WILLY HESS, *Concertmeister*,

and the Members of the Orchestra in alphabetical order.

Adamowski, J.	Hampe, C.	Moldauer, A.
Adamowski, T.	Heberlein, H.	Mullaly, J. L.
Akeroyd, J.	Heindl, A.	Müller, F.
	Heindl, H.	
Bak, A.	Helleberg, J.	Nagel, R.
Bareither, G.	Hess, M.	Nast, L.
Barleben, C.	Hoffmann, J.	
Barth, C.	Hoyer, H.	Phair, J.
Berger, H.		
Bower, H.	Keller, J.	Regestein, E.
Brenton, H. E.	Keller, K.	Rettberg, A.
Brooke, A.	Kenfield, L. S.	Rissland, K.
Burkhardt, H.	Kloepfel, L.	Roth, O.
Butler, H.	Kluge, M.	
	Kolster, A.	Sadoni, P.
Debuchy, A.	Krafft, W.	Sauer, G. F.
Dworak, J. F.	Krauss, O. H.	Sauerquell, J.
	Kuntz, A.	Sautet, A.
Eichheim, H.	Kuntz, D.	Schuchmann, F. E.
Eichler, J. Edw.	Kunze, M.	Schüëcker, H.
Elkind, S.	Kurth, R.	Schumann, C.
		Schurig, R.
Ferir, E.	Lenom, C.	Senia, T.
Fiedler, B.	Loeffler, E.	Seydel, T.
Fiedler, E.	Longy, G.	Sokoloff, N.
Fiumara, P.	Lorbeer, H.	Strube, G.
Fox, P.	Ludwig, C. F.	Swornsbourne, W. W.
Fritzsche, O.	Ludwig, C. R.	
		Tischer-Zeitz, H.
Gerhardt, G.	Mahn, F.	Traupe, W.
Gietzen, A.	Mann, J. F.	
Goldstein, S.	Maquarre, A.	Vannini, A.
Grisez, G.	Maquarre, D.	
	Marble, E. B.	Warnke, H.
Hackebarth, A.	Mäusebach, A.	
Hadley, A.	Merrill, C.	Zach, M.
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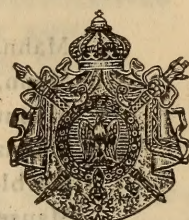
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Twenty-second Season in Philadelphia.

Dr. KARL MUCK, Conductor.

FIRST CONCERT,
MONDAY EVENING, NOVEMBER 5,
AT 8.15 PRECISELY.

PROGRAMME.

Beethoven Symphony No. 5, in C minor, Op. 67

- I. Allegro con brio.
- II. Andante con moto.
- III. Allegro; Trio.
- IV. Allegro.

Wagner A "Faust" Overture

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804-1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was

*Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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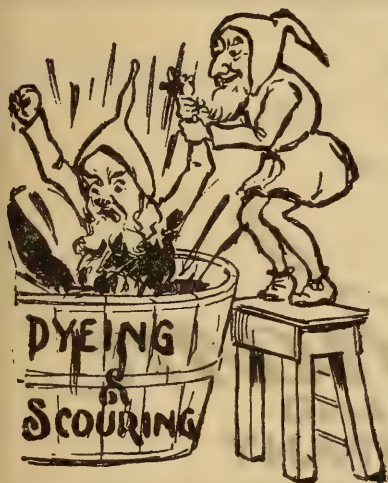
chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido" had been composed in 1796 for Josephine Duschek. The "Fantasia," for pianoforte, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement, full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law



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scriveners do at home." Reichardt censured the performance of the Hymn—a gloria—and the Sanctus, and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his mag-

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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nificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

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"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked, and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

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* *

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

* *

We have stated that Beethoven made sketches for three movements of this symphony as early as 1800 and 1801. There are notes in a sketch-book dated 1795 for a symphony in C minor, and one of the themes (C minor, presto, 3-4) bears a resemblance to the chief theme of the scherzo in the Fifth. In another sketch-book which contains studies for the Prisoners' Chorus in "Fidelio" there is an Andante quasi minuetto in which there are hints, as also in a presto, at the famous initial theme of the symphony.

The autograph manuscript of the symphony which is in the possession of Felix Mendelssohn's family bears this title: "Sinfonie da L. v. Beethoven."

The copy that was sent to the publishers is entitled: "Sinfonia 5ta da Luigi van Beethoven."

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The dedication was suppressed when the score was published in 1826, and the title then read: "Cinquième Sinfonie en *ut mineur*; C moll: de Louis van Beethoven."

The rehearsals for the first performance were stormy. The orchestra resented Beethoven's brusque behavior. In the performance of the Fantasia with chorus at the concert, the orchestra made a mistake, and Beethoven arose and exclaimed to the players: "Silence! silence! That's not right. Once more, once more." He thought it was his duty to correct the fault, and that the audience deserved a perfect performance. The Viennese correspondent of the *Allgemeine Musikalische Zeitung* of Leipsic stated in his short account of the concert that the performance was generally weak.

In 1810 E. T. A. Hoffmann wrote the first long analysis and serious review of the work, and it may be said that this fantastical writer and musician was the first man of acknowledged reputation to appreciate the grandeur of the work.

First performances: Leipsic, February 9, 1809 (Gewandhaus); Breslau, March 22, 1809; London, April 15, 1816 (Philharmonic); Paris, April 13, 1828 (Conservatory concert); Budapest, December 3, 1854; St. Petersburg, March 23, 1859; Moscow, March 22, 1861; Rome, November 9, 1877; Madrid, 1878.

It is probable that there were earlier performances in the Russian cities and in Rome than those found by Mr. J. G. Prod'homme in the annals of respective orchestral societies and here quoted.

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DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Or-

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chestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

A "FAUST" OVERTURE RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and it was named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, ended in the Rue Pirouette; and it was known for a time in the seventeenth century as the Rue des Toilères. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which the illustrious Molière is said to have been born; and a tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; and he was obliged to do all manner of

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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Signor Vallini will be in daily attendance at the Conservatory as a teacher of voice, and will conduct the Opera School, which was so successfully initiated by the late Signor Oreste Bimboni.

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drudgery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's 'Faust,'" but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. (This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803-37) the play-actress, as Gretchen, was greatly admired.*)

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players, unable to discover any purpose of the composer, held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story: "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale*

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This gruesome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

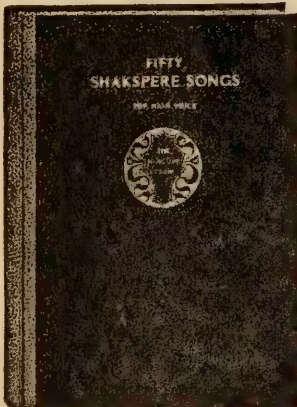
Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause," and it added, "We hope to hear it very soon"; but it did not give the title of the overture.

But Glaserapp, a lover of detail, says in his *Life of Wagner* that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that same year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. The overture "Columbus" was performed at Riga (March 19, 1838), probably at Königsberg, and at Paris (February 4, 1841), at a concert of the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. Wagner conducted it. The work was called "Berliozian programme music"; and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success, August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on

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The volume is one of the Musicians' Library. It contains an introduction by the editor and a reproduction, after the etching by Leopold Flameng, of the Chandos portrait of Shakspeare in the National Gallery, London.

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* * *

What was Wagner's purpose in writing this overture? To portray in music a soul "awearied of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." His purpose will be understood clearly if we examine the correspondence between Wagner and Liszt, and Wagner and Uhlig.

Wagner wrote Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again."*

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar:† "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that

* The Englishing of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

† This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation, and went well."

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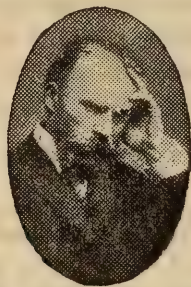
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your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.'"

Compare with this Wagner's letter to Theodor Uhlig, November 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent 'Gretchen,' and therefore wished to see either such an one added, or

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the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust."'* So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature—set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this '*tone-poem*' when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)"

Liszt asked (December 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: "I am

* This was the title of the overture when it was performed for the first time at Dresden.

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glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript."

Wagner wrote to Liszt from Zurich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zurich.

Liszt wrote January 25 of that year: "You were quite right in arrang-

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ing a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me *as soon as possible*. There will probably be some orchestral concerts here, and I should like to give this overture at the end of February."

Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

‘Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,’ etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this."*


* Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society London, in March, April, May, and June.

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Liszt approved the changes, and sent the score to the Härtels. "If you are satisfied with an honorarium of twenty louis d'or, write to me simply 'Yes,' and the full score and parts will soon be published. To a larger honorarium the Härtels would not agree."

Wagner answered from London: "Let the Härtels have my 'Faust' overture by all means. If they could turn the twenty louis d'or into twenty pounds, I should be glad. In any case, they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this overture is, no doubt, a weakness on my part, of which you will soon make me thoroughly ashamed by your 'Faust' symphony." But Härtel did not consent to the change of louis d'or into pounds. Wagner complained (May 26, 1855) of an "abominable arrangement" of the overture published by the same firm; he also spoke of wrong notes in manuscript score as well as in the arrangement. "You will remember," wrote Wagner, "that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind, or else to have them corrected, because it would be tedious for me to revise the copy." At the end of 1855 or very early in 1856 Wagner wrote: "I also rejoice in the fiasco of my 'Faust' overture, because in it I see a purifying and wholesome punishment for having published the work in despite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

The manuscript score of the original edition is in the Liszt Museum

reckoned as a mere eighth. The comments which were made in every direction boded not much good for the popularity of Wagner in London. Wagner, of course, at this point undergoing the throes of the great man persecuted by contemporaries, had determined to win by sheer force of character. Through all the intricacies of correspondence and criticism, of vehement passions raised here and there, of accusations against musical accuracy, of declarations that Wagner was a mere impostor, and all the rest of it, Wagner remained true to his own ideal of self, despite everything. On March 12, 1855, he conducted his first Philharmonic concert in town, the programme including works by Beethoven, Mozart, Haydn, and Weber. J. W. Davison gave what is described by Mr. Ellis as a surprisingly mild criticism of this concert. So the tale wags on, the critics practically ignoring Wagner and pitting themselves against his prevailing genius. Chorley's *Athenaeum* article is nothing more than disgusting to one who reads it anew at the present day. It is described by Mr. Ashton Ellis as 'the kick of a contemptible bully.' In any case, as time went on, the critics seem to have become divided, if only in a small way, into distinct camps: some were faintly for, and some were rabidly against, Wagner. Chorley describes certain movements from 'Lohengrin' as being those in which there 'is not even a pretext of melody'; he also describes the Prelude as an idea, 'if idea it be,' which recalls 'Euryanthe.' One need not go further into the details of this bulky but highly interesting biography, save by explaining that the last chapter is devoted to a general summary of the hostile attacks which Wagner had to endure, a chapter written under the title of 'Requiescant.'"—Mr. Vernon Blackburn, in the *Pall Mall Gazette*.

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at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Padeloup concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by Mr. John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world, which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace." And this burst of appreciation was in 1857—and in the city of Boston.

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eissfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. *Sehr bewegt* (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form.

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It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached, the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

“A SIEGFRIED IDYL” RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: “My house, too, is full of children, the children of my wife, but beside there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old.” On the 25th of the month he wrote to Präger: “My son is Helferich Siegfried Richard. My son! Oh, what that says to me!”

But these were not the first references to the son. In a letter written

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to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the steps of the villa at Tribschen, by a small orchestra of players collected from Zurich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf, mein Kind, schlaf ein"; but the development of the themes was new.

And Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu traurem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

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 Wie gäb' es Liebesthaten hold'ren Lohn?
 Sie hegten wir in uns'res Heimes Schranken,
 Die stille Freude, die hier ward zum Ton
 Die sich uns treu erwiesen ohne Wanken,
 So Siegfried hold, wie freundlich uns'rem Sohn.
 Mit Deiner Huld sei ihnen jetzt erschlossen,
 Was sonst als tönend Glück wir still genossen.

Some one has Englished this freely—very freely—and in verse:—

Thy sacrifices have shed blessings o'er me,
 And to my work have given noble aim,
 And in the hour of conflict have upbore me,
 Until my labor reached a sturdy frame.
 Oft in the land of legends we were dreaming,—
 Those legends which contain the Teuton's fame,
 Until a son upon our lives was beaming,
 Siegfried must be our youthful hero's name.

For him and thee I now in tones am praising;
 What thanks for deeds of love could better be?
 Within our souls the grateful song upraising
 Which in this music I have now set free.
 And in this cadence I have held, united,
 Siegfried, our dearly cherished son, and thee.
 Thus all the harmonies I now am bringing
 But speak the thought which in my heart is ringing.

The composition, which first bore the title "Tribschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

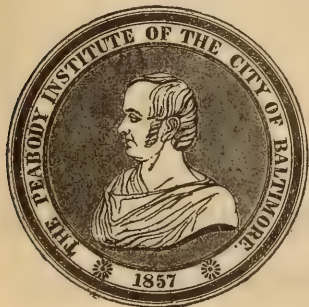
It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehnender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. Wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase

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of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!” (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (Act I.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so

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little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in his mind.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

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PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	Wagner
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	Weissheimer
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	Liszt
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	Weissheimer

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	Weissheimer
Chorus, "Trocknet nicht"	Weissheimer
Chorus, "Frühlingslied"	Weissheimer
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	Wagner

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and

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nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

* * *

We give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

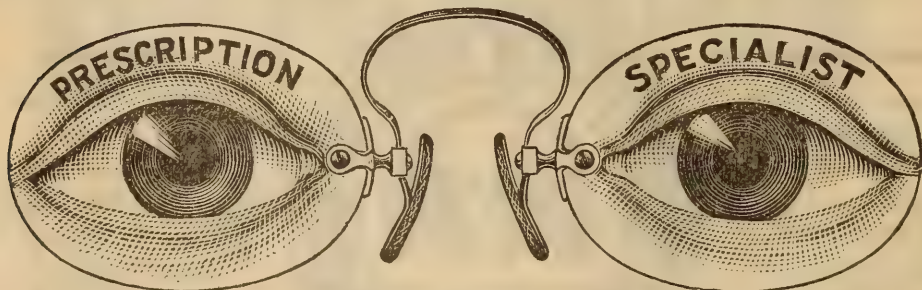
3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

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The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

* See “Der Meistergesang in Geschichte und Kunst,” by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music

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of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

“In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the master-singers to the injury of Walther. But the work itself has the duty of undeceiving us.

“And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art.”

**

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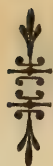
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Haydn Symphony in G major (Breitkopf and Härtel, No. 13)

- I. Adagio; Allegro.
- II. Largo.
- III. Menuetto; Trio.
- IV. Finale: Allegro con spirito.

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Brahms Symphony No. 1, in C minor, Op. 68

- I. Un poco sostenuto; Allegro.
 - II. Andante sostenuto.
 - III. Un poco allegretto e grazioso.
L'istesso tempo.
 - IV. Adagio; Allegro non troppo, ma con brio.
-

There will be an intermission of ten minutes after the overture.

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Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterházy. Composed in the course of the years 1784-89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France."

The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf and Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

This symphony in G major is the first of the second series, and with the second, "Letter W," it was composed in 1787. The others are as follows: the third, "Letter R" (1788); the fourth, "The Oxford" (1788), so called because it was performed in the Sheldonian Theatre in Oxford when Haydn received his doctor's degree (1791); the fifth (1790),—the last symphony composed by Haydn before he left Vienna for London,—"Letter T."

The first movement opens with a short and slow introduction, adagio, G major, 3-4, which consists for the most part of strong staccato chords, which alternate with softer passages. The main body of the movement, allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the

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full orchestra with a new counter-figure in the bass. Passage-work develops into a subsidiary theme, which bears an intimate relation to the first motive. The second theme is but little more than a melodic variation of the first. So, too, the short conclusion theme—in oboes and bassoon, then in the strings—is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. Largo, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment, and the first violins have a counter-figure. After a transitional passage the theme is repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncellos. The development is carried along on the same lines. There is a very short coda.

The menuetto, allegretto, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

The finale, allegro con spirito, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape: the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

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Dr. Burney gave an amusing account of one of these concerts which he heard in 1770 ("The Present State of Music in France and Italy," pp. 23-28). The performance was in the great hall of the Louvre. He disliked a motet by Lalande, applauded an oboe concerto played by Besozzi, the nephew of the famous oboe and bassoon players of Turin, disliked the screaming of Miss Delcambre, approved the violinist Traversa. "The whole was finished by 'Beatus Vir.' . . . The principal counter-tenor had a solo verse in it which he bellowed out with as much violence as if he had done it for life, while a knife was at his throat. But though this wholly stunned me, I plainly saw, by the smiles of ineffable satisfaction which were visible in the countenances of ninety-nine out of a hundred of the company, and heard, by the most violent applause that a ravished audience could bestow,

* Some say the sum was six thousand livres.

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that it was quite what their hearts felt and their souls loved. *C'est superbe!* was echoed from one to the other through the whole house. But the last chorus was a *finisher* with a vengeance! it surpassed all clamor, all the noises, I had ever heard in my life. I have frequently thought the choruses of our oratorios rather too loud and violent; but, compared with these, they are *soft music*, such as might soothe and lull to sleep the heroine of a tragedy."

The attack of this orchestra became a tradition. Parisians boasted of it everywhere. Raaff, the tenor, met one in Munich. The Frenchman said: "You have been in Paris?" "Yes," answered Raaff. "Were you at the Concert Spirituel?" "Yes." "What do you think about the *premier coup d'archet*? Did you hear the first attack?" "Yes, I heard the first and the last." "The last? What do you mean?" "I mean to say, I heard the first and the last, and the last gave me the greater pleasure."

For this society Mozart, in 1778 and in Paris, composed a symphony in D (K. 297).

The success of the Concerts Spirituels incited others to rivalry. De La Haye, a farmer-general, who in 1770 looked after the excise duties on tobacco, and Rigoley, Baron d'Ogny, who had charge of post-horses and the postal service, were chiefly instrumental in the establishment of the Concert des Amateurs in 1769. The concerts were given in the grand salon of the Hôtel de Soubise, which then belonged to Charles de Rohan-Rohan, Prince of Soubise and d'Épinoy, peer, and Marshal of France, and is now occupied by the Dépôt des Archives Nationales. There were twelve concerts between December and

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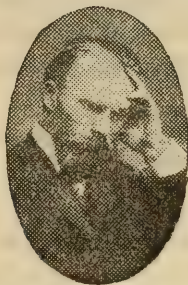
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March. They were subscription concerts. Composers were paid five louis d'or for a symphony, distinguished virtuosos were engaged, and the best players of the Opéra and of the King's Music were in the orchestra by the side of capable amateurs. Subscribers and orchestra were on most friendly terms, and Gossec, in the dedication of his "Requiem" to the managers of the Concert des Amateurs, praises them, and thanks them for their cordiality toward artists: "Of all the encouragements that you give them, the most powerful, I am not afraid to say, is the noble distinction with which you treat them. To uplift the soul of an artist is to work for the enlargement of art. This is something never known by those who usurp the title of protectors, more anxious to buy the title than to deserve it."

The orchestra of the Concert des Amateurs was the largest that had then been brought together in Paris. There were forty violins, twelve violoncellos, eight double-basses, and the usual number of flutes, oboes, clarinets, bassoons, horns, and trumpets. Symphonies and concertos were performed. There was no chorus, but there were excerpts from Italian and French operas. Gossec was the first conductor. He was succeeded by the Chevalier de Saint-Georges. This society was dissolved in 1781.

It was replaced by the Concert de la Loge Olympique, which began by borrowing at the Palais Royal the house, the name, and the organization of a Masonic society. Subscribers were admitted only after a rigid examination, and they were admitted solemnly at a lodge meeting. Each subscriber paid two louis a year, and received a silver lyre on a sky-blue background, which was worn to gain entrance. In

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1786 the society began to give its concerts in the Salle des Gardes in the Tuileries. The Queen and the Princes were often present, and the subscribers were in *grande toilette*. The musicians wore embroidered coats, with lace ruffles; they played with swords by their side and with plumed hats on the benches. Viotti often directed. The Bastille fell July 14, 1789, and in December of that year the Concert de la Loge Olympique ceased to exist. There was to be wilder music in Paris, songs and dances in the streets and in the shadow of the guillotine.

Haydn had been known and appreciated in Paris for some years before he received his commission from the Concert de la Loge Olympique. A symphony, "del Signor Heyden" (*sic*), was announced March 26, 1764, by the publisher Vénier; but it is said that Haydn's symphonic works were first made known in Paris in 1779, by Fonteski, a Pole by birth, who was an orchestral player. This "symphony" published by Vénier was really a quartet, for the term "sinfonia" then was applied loosely to any piece of music in which at least three concerting instruments were busied. Fétis says that the symphonies were first introduced by the publisher Sieber in the Concert des Amateurs.

However this may have been, Haydn wrote Artaria (May 27, 1781): "Monsieur Le Gros (*sic*) director of the Concert Spirituel, writes me much that is uncommonly pleasant about my 'Stabat Mater,' which has been performed there four times with the greatest success. The members of the Society ask permission to publish the same. They propose to publish to my advantage all my future works, and they are surprised that I am so pleasing in vocal compositions; but I am not at all surprised, for they have not yet heard them; if they could only hear my operetta, 'L' Isola disabitata,' and my last opera, 'La fedeltà premiata';* for I am sure that no such work has yet been heard in Paris, and perhaps not in Vienna. My misfortune is that I live in the country."

*"L' Isola disabitata" (Esterház, 1779); "La fedeltà premiata" (originally an Italian opera, but produced in Vienna, 1784, as "Die belohnte Treue").

IT'S A FOWNES

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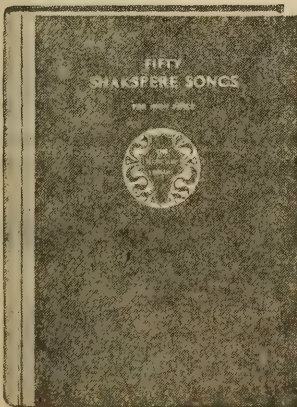
DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

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The volume is one of the Musicians' Library. It contains an introduction by the editor and a reproduction, after the etching by Leopold Flameng, of the Chandos portrait of Shakspeare in the National Gallery, London.

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In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

OVERTURE, "DER FREISCHÜTZ" CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819-21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain, and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with

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it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Brühl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that

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applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinem Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumbfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhrner (1787-1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in

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measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the Allegro are sung everywhere. There is one theme that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long, groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these

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shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods, agitated by the storm? O Weber!!"

* * *

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a programme book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English

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translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco arciero*'—under which misleading title the opera was given at Covent Garden—and the French '*Franc archer*.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his *Mémoires*, and Wagner reports distinctly that it was then given as '*Le Freischütz*.'*

"The word *Freischütz* (literally 'free marksman') means a *Schütz*, or marksman, who uses *Freikugeln*—that is, 'free bullets,' or charmed bullets which fly to the mark of themselves, without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

* * *

The first performance of "*Der Freischütz*" in the United States was an English version produced at New York, March 2, 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing *Memoirs*. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and

* This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "*Le Freyschutz*" (see De Lajarte's "*Bibliothèque Musicale du Théâtre de l'Opéra*," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odeon, December 7, 1824, and the opera was then entitled "*Robin des Bois*." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited Mr. Fuller-Maitland.—Ed.

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vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of December 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, February 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard * as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as February 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first performance in German was on May 6, 1864, when the chief singers were Frederici, Canissa, Habelmann, and Graff.

SYMPHONY IN C MINOR, NO. 1, OP. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

* * *

When Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on

* Mrs. Bernard was a Miss Tilden. Colonel Clapp's statement, in his "Records of the Boston Stage" (p. 256), that "Der Freischütz" was produced in 1827 by Horn and Mrs. Knight is not supported by newspapers of that year.

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several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manu-

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a cello concerto, chamber music, songs, piano pieces.

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script at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

‘When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival.’



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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an *Adagio*, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

‘With the thirtieth measure the tempo changes to *più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and after-

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ward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, *ma con brio* (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the

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allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

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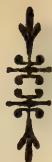
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Beethoven Symphony No. 5, in C minor, Op. 67

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- II. Andante con moto.
- III. Allegro; Trio.
- IV. Allegro.

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SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

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Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was

*Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera,

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chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs

where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from *Fidelio* to *Arsaces*, from *Donna Elvira* to *Fatime* in "*Abu Hassan*." She died, very old, in Berlin.

"Ah, perfido" had been composed in 1796 for Josephine Duschek. The "*Fantasia*," for pianoforte, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement, full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scribes do at home." Reichardt censured the performance of the Hymn—a gloria—and the Sanctus, and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhouski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in

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the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna,*' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

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“The adagio”*—andante con moto—“has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united ’cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer’s soul an indescribable impression. . . .

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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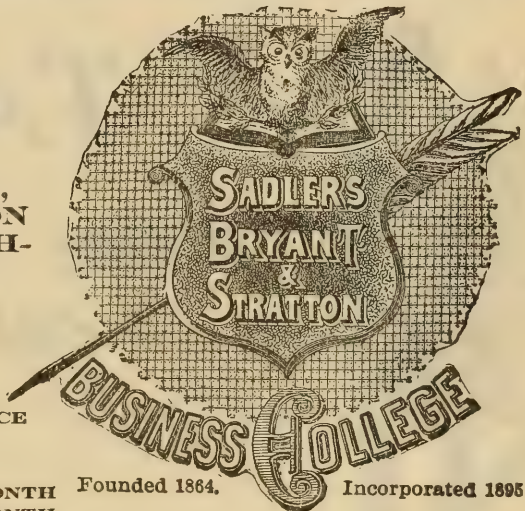
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preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

“Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted,

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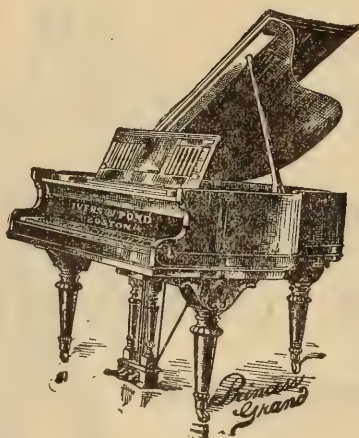
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and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's '*Notre général vous rappelle.*' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with

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the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

* *

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

* *

We have stated that Beethoven made sketches for three movements of this symphony as early as 1800 and 1801. There are notes in a sketch-book dated 1795 for a symphony in C minor, and one of the themes (C minor, presto, 3-4) bears a resemblance to the chief theme of the scherzo in the Fifth. In another sketch-book which contains studies for the Prisoners' Chorus in "Fidelio" there is an Andante quasi minuetto in which there are hints, as also in a presto, at the famous initial theme of the symphony.

The autograph manuscript of the symphony which is in the possession of Felix Mendelssohn's family bears this title: "Sinfonie da L. v. Beethoven."

The copy that was sent to the publishers is entitled: "Sinfonia 5ta da Luigi van Beethoven."

The dedication was suppressed when the score was published in 1826, and the title then read: "Cinquième Sinfonie en *ut mineur*; C moll: de Louis van Beethoven."

The rehearsals for the first performance were stormy. The orchestra resented Beethoven's brusque behavior. In the performance of the Fantasia with chorus at the concert, the orchestra made a mistake,

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and Beethoven arose and exclaimed to the players: "Silence! silence! That's not right. Once more, once more." He thought it was his duty to correct the fault, and that the audience deserved a perfect performance. The Viennese correspondent of the *Allgemeine Musikalische Zeitung* of Leipsic stated in his short account of the concert that the performance was generally weak.

In 1810 E. T. A. Hoffmann wrote the first long analysis and serious review of the work, and it may be said that this fantastical writer and musician was the first man of acknowledged reputation to appreciate the grandeur of the work.

First performances: Leipsic, February 9, 1809 (Gewandhaus); Breslau, March 22, 1809; London, April 15, 1816 (Philharmonic); Paris, April 13, 1828 (Conservatory concert); Budapest, December 3, 1854; St. Petersburg, March 23, 1859; Moscow, March 22, 1861; Rome, November 9, 1877; Madrid, 1878.

It is probable that there were earlier performances in the Russian cities and in Rome than those found by Mr. J. G. Prod'homme in the annals of respective orchestral societies and here quoted.

DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his

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first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

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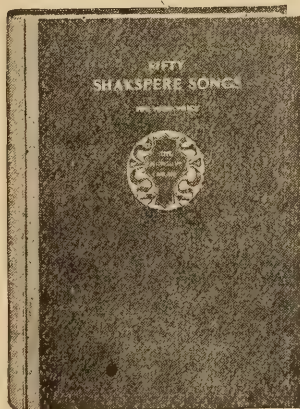
"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898, November 1, 1902, February 11, April 29, 1905.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich.

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Part I. contains the authentic melodies of "Heart's Ease," mentioned in *Romeo and Juliet*; "Heigh-ho for a Husband," in *Much Ado about Nothing*; "Green Sleeves," in the *Merry Wives*; "Light o' Love," in *Two Gentlemen of Verona*; and "Farewell, Dear Love," "Peg o' Ramsay," and "Three Merry Men," mentioned in *Twelfth Night*. The examples given in the second part prove that the music written for and performed in the plays of Shakspeare's period was refined and artistic in character.

The volume is one of the Musicians' Library. It contains an introduction by the editor and a reproduction, after the etching by Leopold Flameng, of the Chandos portrait of Shakspeare in the National Gallery, London.

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DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruß und Lusterermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.

* Nicolaus Lenau, whose true name was Nicolaus Niernbsch von Strehlenau, was born at Cstated, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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 Sie kann nur sterben hier, dort neu entspringen,
 Und kennt sie sich, so weiss sie nichts von Reue.
 Wie jede Schönheit einzig in der Welt,
 So ist es auch die Lieb', der sie gefällt.
 Hinaus und fort nach immer neuen Siegen,
 So lang der Jugend Feuerpulse fliegen!

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
 Er hat vertobt, und Stille ist geblieben.
 Scheintot ist alles Wünschen, alles Hoffen;
 Vielleicht ein Blitz aus Höh'n, die ich verachtet,
 Hat tödtlich meine Liebeskraft getroffen,
 Und plötzlich ward die Welt mir wüst, umnachtet;
 Vielleicht auch nicht; der Brennstoff ist verzehrt,
 Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:*

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
 Of gloried woman,—loveliness supernal!
 Fain would I, in the storm of stressful bliss,
 Expire upon the last one's lingering kiss!
 Through every realm, O friend, would wing my flight,
 Wherever Beauty blooms, kneel down to each,
 And, if for one brief moment, win delight!

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
 Keep fresh for Beauty service and employ,
 Grieving the One, that All I may enjoy.
 The fragrance from one lip to-day is breath of spring:
 The dungeon's gloom perchance to-morrow's luck may bring.
 When with the new love won I sweetly wander,
 No bliss is ours upfurbish'd and regilded;
 A different love has This to That one yonder,—
 Not up from ruins be my temples builded.

* John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

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Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'raps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'raps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music: for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of

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legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

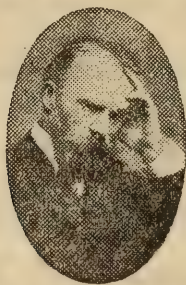
Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself has not given a clue to any page of his score.

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest

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is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—“the Countess ———, widow; she lives at a villa, an hour from Seville” (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (*senza espressione*) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deploras his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—“Away! away to ever-new victories.”

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

“The fire of my blood has now burned out.”

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

“Exhausted is the fuel,
And on the hearth the cold is fiercely cruel.”

* * *

Some say that Don Juan Tenorio was the Lord d'Albarran de Grenade, or the Count of Marana, or Juan Salazar mentioned by Bernal Diaz del Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree: thus Castil-Blaze gives the coat of arms of the

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Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt.

Such researches are harmless diversions.

We do know that in the fifteenth and sixteenth centuries in Spain an "auto" or religious drama entitled "Ateista Fulminado" was acted in churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with the daughter of the Commander Ulloa, whom he slew. Don Juan in pursuit of another victim went to the monastery of Saint Francis at Seville, where they had raised a marble tomb to the commander, and there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned the tomb of his victim, and the vengeance of heaven had removed the body to the infernal regions.

On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many plays, operas, pantomimes, ballets, poems, pictures, tales.

Here we are concerned only with Don Juan in music. They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed. 4th vol.); "Molière Musicien," by Castil-Blaze, vol. i. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written a book, "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

* * *

In Tirso de Molina's comedy these women figure: the Duchess Isabella; Thisbe, a fisher-maiden; Donna Anna de Ulloa; Aminta, a village maiden who was on the point of marrying a peasant. Don Juan

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invites the Statue of Donna Anna to supper. The Statue accepts, calls, and drags him down to hell.

This comedy was translated into Italian by Onofrio Gilberti. It was then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play founded at least on Gilberti's version was played in Italian at Paris in 1657. Dorimon's French version of the old comedy, "Le Festin de Pierre," was played at Lyons in 1658, and de Villiers's *tragi-comédie* at Paris in 1659.

The opera librettists first began with these old comedies. And here is a list that is no doubt imperfect:—

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made such a scandal that the piece was suppressed, but it was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters were Don Giovanni, his servant, Donna Anna and her father, and the guests at the feast.

"Il Convitato di Pietra," by Righini (Vienna, 1777). In this opera the fisher-maiden was introduced.

"Il Convitato di Pietra," by Calegari (Venice, 1777).

"Il Convitato di Pietra," by Tritto (Naples, 1783).

"Don Giovanni," by Albertini (Venice, 1784).

"Don Giovanni Tenorio," by Cazzaniga (Venice, 1787). Goethe saw it at Rome, and described the sensation it made. "It was not possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight toward heaven."

"Il Convito di Pietra," by Gardi (Venice, 1787).

"Don Giovanni," by Mozart (Prague, October 29, 1787).

"Don Giovanni," by Fabrizi (Fano, 1788.)

"Nuovo Convitato di Pietra," by Gardi (Bologna, 1791.)

"Il Dissolto Punito," by Raimondi (Rome, about 1818).

"Don Giovanni Tenorio," by Don Ramon Carnicer (Barcelona, 1822).

"Il Convitato di Pietra," by Pacini (Viareggio, 1832).

"Don Juan de Fantaisie," one-act operetta by Fr. Et. Barbier (Paris, 1866).

"The Stone-guest" ("Kamjennyi Gost"), left unfinished by Dar-

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gomijsky, orchestrated by Rimsky-Korsakoff, and produced with a prelude by César Cui at St. Petersburg in 1872. The libretto is a poem by Poushkin. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only after dramatic effect, for he thought that in opera the music should only accent the situation and the dialogue. The commander is characterized by a phrase of five tones that mount and descend diatonically and in whole tones. The opera does not last two hours.

"Il Convitato di Pietra," by Manent (Barcelona, 1875).

"Il Nuovo Don Giovanni," by Palmieri (Triest, 1884).

"La Statue du Commandeur," pantomime, music by Adolphe David (Paris, 1892). In this amusing piece the Statue loses his dignity at the feast, and becomes the wildest of the guests. He applauds the dancers so heartily that he breaks a finger. He doffs his helmet and joins in a cancan, and forgets to take his place on the pedestal in a square in Seville. Consternation of the passers-by. Suddenly the Statue is seen directing unsteady steps. Don Juan and other revellers assist him to recover his position and his dignity.

Here may be added:—

"Don Juan et Haydée," cantata by Prince Polognac (St. Quentin, 1877.) Founded on the episode in Byron's poem.

"Ein kleiner Don Juan," operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin de Siècle," ballet by Jacobi (London, 1892).

ENTR'ACTE.

A PHASE OF BEETHOVEN.

BY VERNON BLACKBURN.

One wonders if ever in the history of music it will be possible to give a judgment which shall be universally absolute on the subject of

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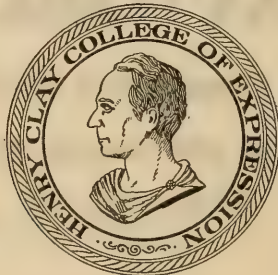
Beethoven's Ninth Symphony, where it lies in relation to all his own art, where it lies in relation to all art before and after it. The subject reappears to the mind after another reading of the difficulties, the troubles, the enthusiasms, the doubts, the despairs which formed the atmosphere through which Wagner gave his very memorable, if much debated, performance of the colossal work at Dresden in 1846. The controversy at the time was a keen one. Mr. C. F. Glasenapp, the second volume of whose biography of Wagner, as we have before mentioned, was, in a translated form by Mr. W. Ashton Ellis, issued a little while ago, dealt with the matter. Mr. Glasenapp, indeed, forgetting that he himself uses the pen for the emanation of his opinions, falls foul, in the most alarming manner, of the "gentry of the pen," the "reptiles," and one scarce knows how many else who dared to have an individual opinion concerning either the performance of that occasion or upon the imperial place which the Symphony takes in Beethoven's deathless list.

The performance, of course, has become a matter of history; and it is impossible to-day to speak save through the mouths of either the "archangels" or the "reptiles," however you may view them in that connection. There is no earthly doubt, on the one hand, that Wagner, to put the matter mildly, assumed a dictatorial position in regard to the score—on the principle apparently that "what an artist has not done he should, on certain occasions, have done." There is equally no doubt that there were some who blamed, some who approved his attitude. For a crucial example, take the famous story, which is perfectly authentic, of the bandsmen (the translator calls them, as usual "gentry") who declared that D, and not D-flat, was marked in their score. "You must alter it; it's wrong; it ought to be D-flat." The story would clearly have no point at all if it were not supposed to point to the personal Wagnerian element in the matter.

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On the other hand, the relation of the Ninth Symphony to musical art generally is a matter of more personal opinion, and the discussion is repeatedly a fascinating one. In this respect we have before expressed our views in these columns; but it is a matter really of the utmost importance as dealing with all artistic development. It would appear that the artist, advancing ever upon the paths of his quest after the final expression of his final artistic sentiment, gradually sets aside the mingling of the external with the spiritual world until the point may come, in an extreme case, when he (by some misfortune of exaggeration) speaks a language that is practically unintelligible to the average man. Here you fall upon two distinct and separate classes—the class which in the end does finally reach, as it were, an utterance which is the ultimate perfection, the last fruits, of an artistic personality, and the class which mingles personal formulas into a sort of new gibberish. Two supreme cases of this advance to a sane fruition are Shakspeare and Rembrandt. Many cases in which what may be called “middle-period” work was by far the best, and in which final work has a sort of relation, in fact, to an express at too high a speed, twisting the lines in its hurried progress, will, doubtless, at once occur to the well-informed in examples that belong to our own generation. The point is this: Was Beethoven just over the verge of this peculiar tendency to exaggeration when he composed the Ninth Symphony, and had he reached his maximum of combined sanity and inspiration in the Seventh?

It is—though we frankly know that to many the answer is a foregone conclusion one way or the other—a difficult matter to decide. One while, in one mood, the answer is on this side; another while, in another mood, the answer is on that side; and it would be the height of intolerance, we think (intending correspondents may perhaps be in-

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clined to remember), if either answer should be regarded as a sign of hopelessness on the part of the man who made it. Having made that preliminary statement, we may reassert our own view that in a *plebiscite* on the subject we should plump for the Seventh. Comparisons need not be reiterated, and in any case they are singularly futile; but upon purely æsthetic grounds we make our preference. We would wager, however, that not nearly so much glory would have issued from the performance of the Seventh at the opening of Bayreuth as from one of the Ninth. Men are often used to judge by difficulties. Hannibal has more glory for crossing the Alps than has Scipio for Hannibal's ultimate defeat.

"A SIEGFRIED IDYL" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

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Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but beside there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the steps of the villa at Tribschen, by a small orchestra of players collected from Zurich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

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rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

And Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu traurem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn.
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Some one has Englished this freely—very freely—and in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict have upbore me,
Until my labor reached a sturdy frame.
Oft in the land of legends we were dreaming,—
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be our youthful hero's name.

For him and thee I now in tones am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free.

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And in this cadence I have held, united,
Siegfried, our dearly cherished son, and thee.
Thus all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebshener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehrender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. Wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!” (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (Act I.), but the form is that assumed in the love scene. Flute and clarinet embroider this



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horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in his mind.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally

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adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	<i>Wagner</i>
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	<i>Weissheimer</i>
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	<i>Liszt</i>
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	<i>Weissheimer</i>

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	<i>Weissheimer</i>
Chorus, "Trocknet nicht"	<i>Weissheimer</i>
Chorus, "Frühlingslied"	<i>Weissheimer</i>
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	<i>Wagner</i>

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Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

* *

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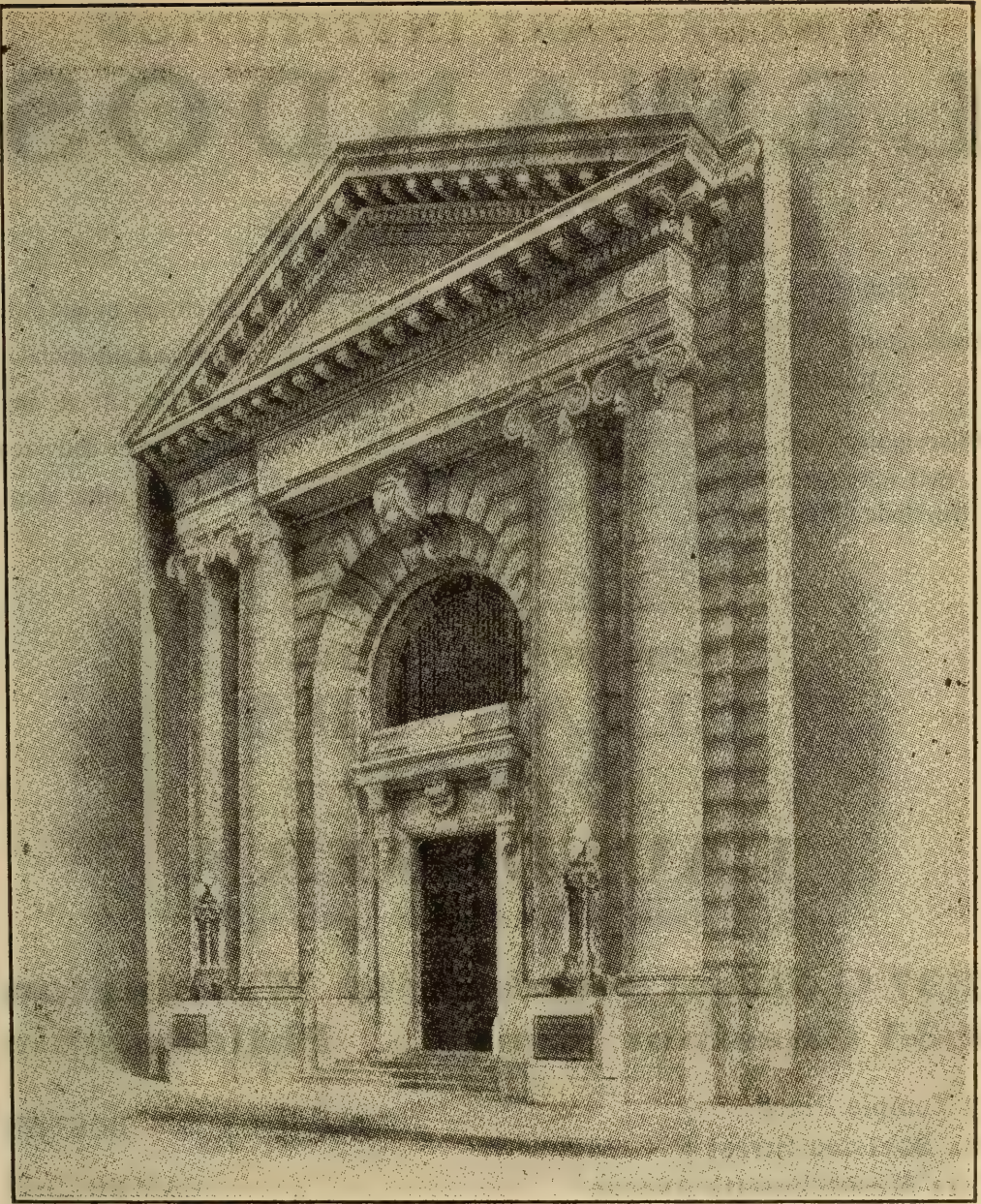
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This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich M \ddot{u} gling.† This pompous theme may be called the fanfare of

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

† See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

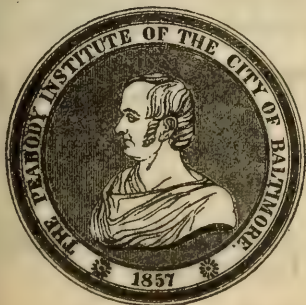
A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

**

Weissheimer states that Wagner at Biebrich began his work by writing the overture. “He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act.”



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Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the *Preislied*. On the contrary, we may confidently affirm that the *Preislied*, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

**

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the master-singers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the

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basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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Beethoven Symphony No. 5, in C minor, Op. 67

- I. Allegro con brio.
 - II. Andante con moto.
 - III. Allegro; Trio.
 - IV. Allegro.
-

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SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement, full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the Hymn—a gloria—and the Sanctus, and said that the pianoforte con-

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certo was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known,

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.



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and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna,*' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

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“The adagio”*—andante con moto—“has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

“The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's ‘Faust.’ Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked, and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F,

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's '*Notre général vous rappelle.*' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music

at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

A "FAUST" OVERTURE RICHARD WAGNER
(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out

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in 1202, and it was named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, ended in the Rue Pirouette; and it was known for a time in the seventeenth century as the Rue des Toilères. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which the illustrious Molière is said to have been born; and a tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; and he was obliged to do all manner of drudgery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's 'Faust,'" but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging tooth-ache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. (This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803-37) the play-actress, as Gretchen, was greatly admired.†)

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players, unable to discover any purpose of the composer, held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story: "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

† Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grawsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause," and it added, "We hope to hear it very soon"; but it did not give the title of the overture.

But Glasenapp, a lover of detail, says in his *Life of Wagner* that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that same year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. The overture "Columbus" was performed at Riga (March 19, 1838), probably at Königsberg, and at Paris (February 4, 1841), at a concert of the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. Wagner conducted it. The work was called "Berliozian programme music"; and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success, August 19, 1844. A correspondent of the *Berlin Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

What was Wagner's purpose in writing this overture? To portray in music a soul "awearry of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." His purpose will be understood clearly if we examine the correspondence between Wagner and Liszt, and Wagner and Uhlig.

Wagner wrote Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again."*

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar: † "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that

* The Englishing of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

† This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation, and went well."

your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.'"

Compare with this Wagner's letter to Theodor Uhlig, November 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent 'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's 'Faust.'"* So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement

* This was the title of the overture when it was performed for the first time at Dresden.



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of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature—set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this '*tone-poem*' when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)"

Liszt asked (December 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: "I am glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript."

Wagner wrote to Liszt from Zurich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zurich.

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me *as soon as possible*. There will probably

be some orchestral concerts here, and I should like to give this overture at the end of February."

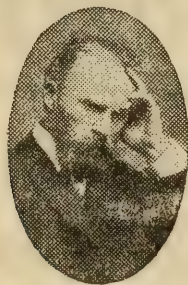
Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version; because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

'Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,' etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this."*

* Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society London, in March, April, May, and June.

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The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. *Sehr bewegt* (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached, the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

"A SIEGFRIED IDYL" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but beside there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man

and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the steps of the villa at Tribschen, by a small orchestra of players collected from Zurich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf, mein Kind, schlaf' ein"; but the development of the themes was new.

And Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

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 Erscholl ein Ruf da froh in meine Weisen:
 "Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
 Wie gäb' es Liebesthaten hold'ren Lohn?
 Sie hegten wir in uns'res Heimes Schranken,
 Die stille Freude, die hier ward zum Ton
 Die sich uns treu erwiesen ohne Wanken,
 So Siegfried hold, wie freundlich uns'rem Sohn.
 Mit Deiner Huld sei ihnen jetzt erschlossen,
 Was sonst als tönend Glück wir still genossen.

Some one has Englished this freely—very freely—and in verse:—

Thy sacrifices have shed blessings o'er me,
 And to my work have given noble aim,
 And in the hour of conflict have upbore me,
 Until my labor reached a sturdy frame.
 Oft in the land of legends we were dreaming,—
 Those legends which contain the Teuton's fame,
 Until a son upon our lives was beaming,
 Siegfried must be our youthful hero's name.

For him and thee I now in tones am praising;
 What thanks for deeds of love could better be?
 Within our souls the grateful song upraising
 Which in this music I have now set free.
 And in this cadence I have held, united,
 Siegfried, our dearly cherished son, and thee.
 Thus all the harmonies I now am bringing
 But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebshener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehrender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. Wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!”

(O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (Act I.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in his mind.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

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The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme included Wagner's prelude to "The Mastersingers" and the overture to "Tannhäuser."

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss.

We give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments,

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

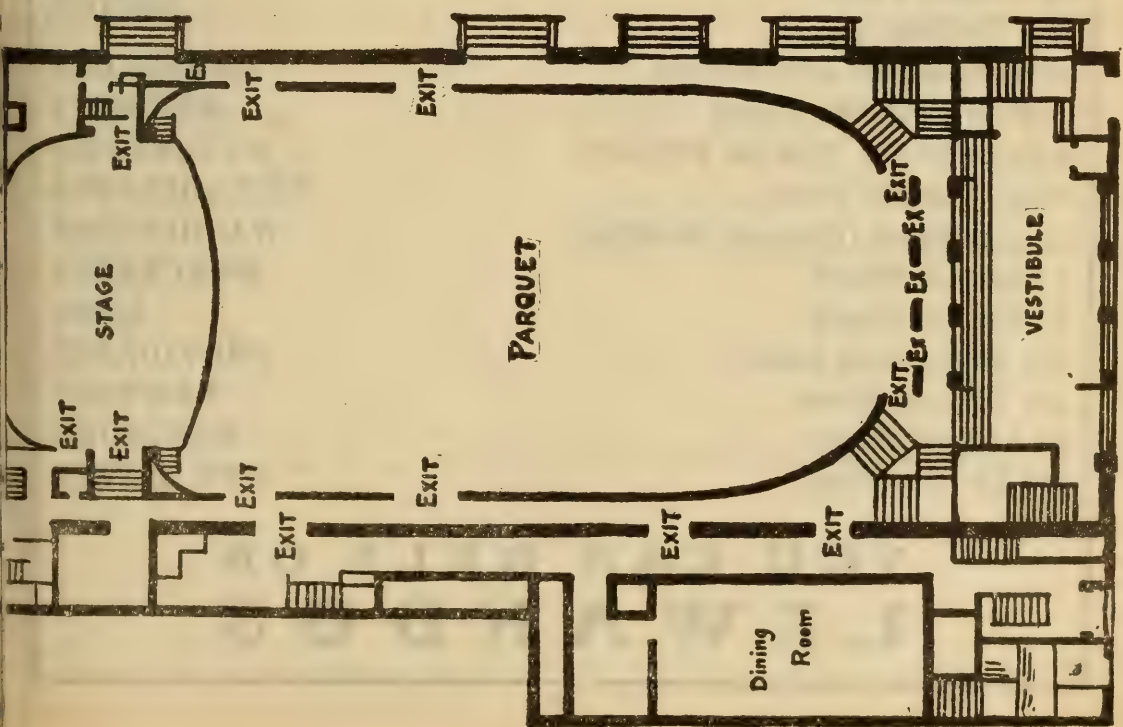
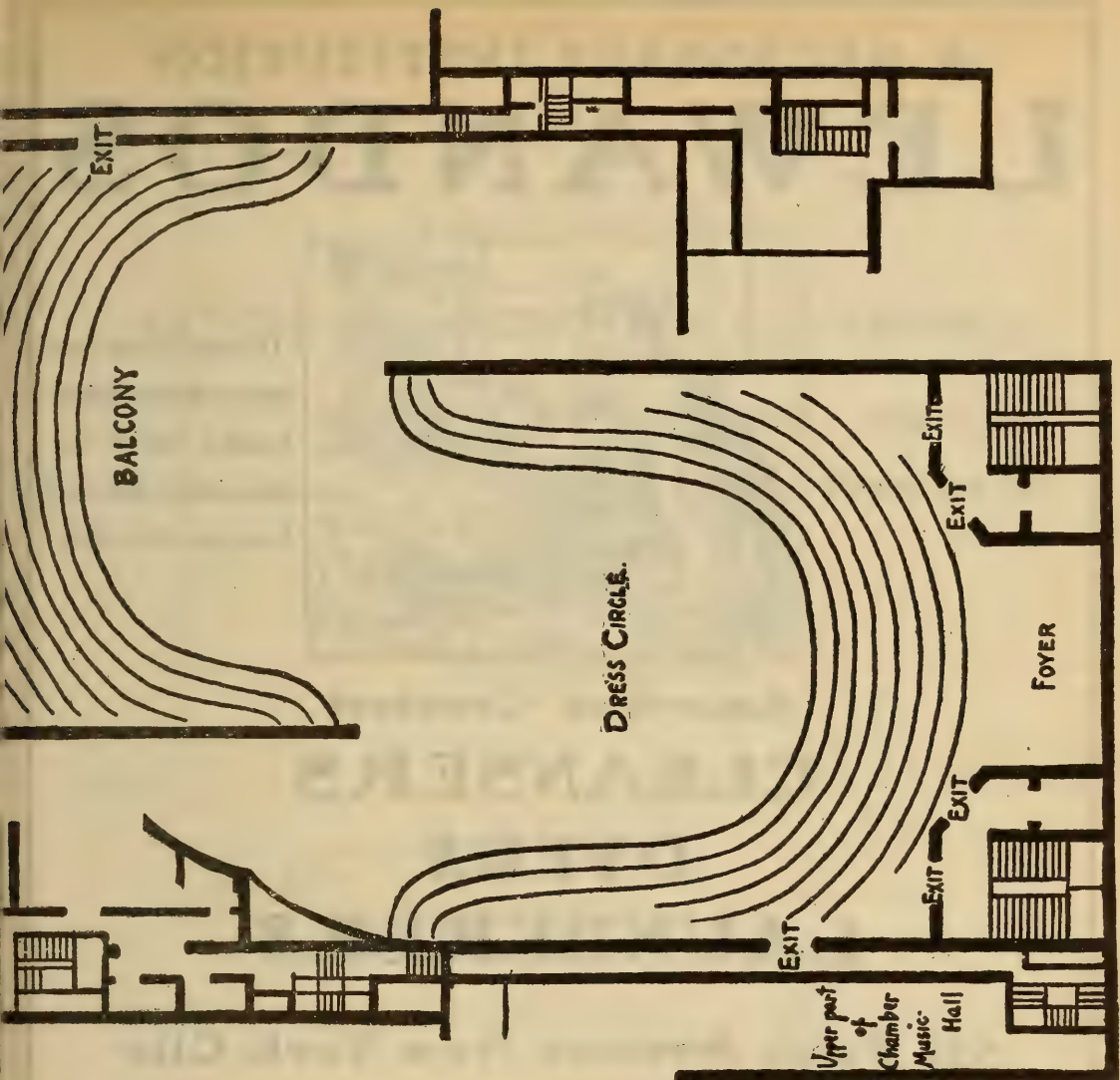
A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

Weissheimer states that Wagner at Biebrich began his work by writing the overture. “He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act.”

* See “Der Meistergesang in Geschichte und Kunst,” by Curt Mey (Carlsruhe, 1892, pp. 56, 57).



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PROGRAMME.

Brahms Symphony No. 1, in C minor, Op. 68

- I. Un poco sostenuto ; Allegro.
 - II. Andante sostenuto.
 - III. Un poco allegretto e grazioso.
L' istesso tempo.
 - IV. Adagio ; Allegro non troppo, ma con brio.
-

Weber Overture to "Oberon "

Richard Strauss Tone-poem, "Don Juan " (after N. Lenau), Op. 20

Weber Overture to "Der Freischütz "

There will be an intermission of ten minutes after the symphony.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

* * *

When Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876.

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipzig Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a cello concerto, chamber music, songs, piano pieces.

Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'er-dusted."

This much admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

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Now what did von Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the First Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

**

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

**

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an *Adagio*, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to *più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-

horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically



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and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

OVERTURE TO THE OPERA "OBERON" . . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The story was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and directed the

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performance at the pianoforte." According to Parke, the first oboist of Covent Garden, "the music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (*Adagio sostenuto* ed *il tutto pianissimo possibile*, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a *pianissimo* little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (*Allegro con fuoco* in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco* of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

It may here be said that "a new version" of "Oberon," with the libretto revised by Major Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day." There were former versions,—one "changed and enlarged" by Franz Gläser (Vienna), one with recitatives by Benedict, one with "secco" recitatives by Lampert of Gotha, and one with recitatives by Franz Wüllner. In the version produced at Dresden, September 29, 1906, Weber's music remains unchanged. The new dialogue by an unnamed writer follows Hell's translation.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print

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by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her *début* at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their *début*. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

We doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870 by the Parepa Rosa Company. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton. The first performance in Boston was by the Parepa Rosa Company in Music Hall, May 23, 1870.

"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAÜ), OP. 20. .
RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898, November 1, 1902, February 11, April 29, 1905.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, glockenspiel, harp, strings. The score is

dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich.

Extracts from Lenau's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich we ten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruß und Lusterermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Oden einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre

* Nicolaus Lenau, whose true name was Nicolaus Niernbsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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Im weiten Kreis der schönen Frauen,
 Ist meine Lieb' an jeder eine andre;
 Nicht aus Ruinen will ich Tempel bauen.
 Ja, Leidenschaft ist immer nur die neue;
 Sie lässt sich nicht von der zu jener bringen,
 Sie kann nur sterben hier, dort neu entspringen,
 Und kennt sie sich, so weiss sie nichts von Reue.
 Wie jede Schönheit einzig in der Welt,
 So ist es auch die Lieb', der sie gefällt.
 Hinaus und fort nach immer neuen Siegen,
 So lang der Jugend Feuerpulse fliegen!

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
 Er hat vertobt, und Stille ist geblieben.
 Scheintot ist alles Wünschen, alles Hoffen;
 Vielleicht ein Blitz aus Höh'n, die ich verachtet,
 Hat tödtlich meine Liebeskraft getroffen,
 Und plötzlich ward die Welt mir wüst, umnachtet;
 Vielleicht auch nicht; der Brennstoff ist verzehrt,
 Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:*

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
 Of gloried woman,—loveliness supernal!
 Fain would I, in the storm of stressful bliss,
 Expire upon the last one's lingering kiss!
 Through every realm, O friend, would wing my flight,
 Wherever Beauty blooms, kneel down to each,
 And, if for one brief moment, win delight!

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
 Keep fresh for Beauty service and employ,
 Grieving the One, that All I may enjoy.
 The fragrance from one lip to-day is breath of spring:
 The dungeon's gloom perchance to-morrow's luck may bring.
 When with the new love won I sweetly wander,
 No bliss is ours upfurbish'd and regilded;
 A different love has This to That one yonder,—
 Not up from ruins be my temples builded.
 Yea, Love life is, and ever must be new,
 Cannot be changed or turned in new direction;
 It cannot but there expire—here resurrection;
 And, if 'tis real, it nothing knows of rue!
 Each Beauty in the world is sole, unique:
 So must the Love be that would Beauty seek!
 So long as Youth lives on with pulse afire,
 Out to the chase! To victories new aspire!

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
 Now it is o'er; and calm all round, above me;
 Sheer dead is every wish; all hopes o'ershrouded,—
 'Twas p'r'aps a flash from heaven that so descended,
 Whose deadly stroke left me with powers ended,
 And all the world, so bright before, o'erclouded;
 And yet p'r'aps not! Exhausted is the fuel;
 And on the hearth the cold is fiercely cruel.

* John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

SEASON 1906-1907

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Symphony Quartet

Professor WILLY HESS, First Violin

Mr. EMILE FERIR, Viola

Mr. OTTO ROTH, Second Violin

Mr. HEINRICH WARNKE, Violoncello

PROGRAMME.

Josef Suk Quartet for Strings in B-flat major, Op. 11
Schubert Quartet-Satz in C minor, Op. Posth.
Franck Quintet for Piano and Strings in F minor

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There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music: for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehell hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not

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find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the “Zerlinchen” of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of “Disgust” (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—“Disgust” and again “Longing”—is built on the significant themes, until at the conclusion (*fortissimo*) the theme “Longing” is heard from the deep-stringed instruments (*rapidamente*).

And now it is the Countess that appears,—“the Countess ———, widow; she lives at a villa, an hour from Seville” (*glockenspiel*, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and ‘cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the ‘cellos play (*senza espressione*) the theme of “Longing.” Soon enters a “*molto vivace*,” and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is “Anna.”

This musical episode is supposed to interpret the hero’s monologue. Dr. Reimann thinks it would be better to entitle it “Princess Isabella and Don Juan,” a scene that in Lenau’s poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deploras his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and ‘cellos). “The silence of night, anxious expectancy, sighs of longing”; then with the entrance of G major (oboe solo) “love’s bliss and happiness without end.” The love song of the oboe is twice repeated, and it is accompanied in the ‘cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of “Disgust” is heard, and he rushes from Anna. The “Individual Don Juan theme, No. 2,” is heard from the four horns,—“Away! away to ever-new victories.”

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of “Disgust” and the “Carnival” are in wild chromatic progressions. The *glockenspiel* parodies his second “Individual Theme,” which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of “Disgust.” Some find in the next episode the thought of the cemetery with Don Juan’s reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

“The fire of my blood has now burned out.”

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

OVERTURE, "DER FREISCHÜTZ" CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819-21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain, and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Brühl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture

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were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinem Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumbfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhrner (1787-1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the Allegro are sung everywhere. There is one theme that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long, groaning melody,

The Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

SECOND CONCERT

Thursday Evening, December 6

At 8.15

SECOND MATINEE

Saturday Afternoon, December 8

At 2.30

thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods, agitated by the storm? O Weber!!"

**

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a programme book (January 7,

The Boston Symphony Orchestra Programme

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1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco arciero*'—under which misleading title the opera was given at Covent Garden—and the French '*Franc archer*.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his *Mémoires*, and Wagner reports distinctly that it was then given as '*Le Freischütz*.'*

"The word *Freischütz* (literally 'free marksman') means a *Schütz*, or marksman, who uses *Freikugeln*—that is, 'free bullets,' or charmed bullets which fly to the mark of themselves, without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

The first performance of "*Der Freischütz*" in the United States was an English version produced at New York, March 2, 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing *Memoirs*. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of December 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, February 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard † as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as February 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first performance in German was on May 6, 1864, when the chief singers were Frederici, Canissa, Habelmann, and Graff.

* This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "*Le Freyschutz*" (see De Lajarte's "*Bibliothèque Musicale du Théâtre de l'Opéra*," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "*Robin des Bois*." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited Mr. Fuller-Maitland.—ED.

† Mrs. Bernard was a Miss Tilden. Colonel Clapp's statement, in his "*Records of the Boston Stage*" (p. 256), that "*Der Freischütz*" was produced in 1827 by Horn and Mrs. Knight is not supported by newspapers of that year.

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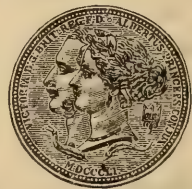
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- I. Un poco sostenuto ; Allegro.
 - II. Andante sostenuto.
 - III. Un poco allegretto e grazioso.
L'istesso tempo.
 - IV. Adagio ; Allegro non troppo, ma con brio.
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Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

When Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony

* Albert Hermann Dietrich was born August 28, 1820, near Meissen. He studied music in Dresden and at the Leipzig Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a cello concerto, chamber music, songs, piano pieces.

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had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be



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asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's Song of Destiny, violin solos by Bach (Joachim), Joachim's elegiac overture in memory of H. Kleist, and the symphony. This elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School led by Joachim.

It is said that the listeners at Munich were the least appreciative; those at Carlsruhe, Mannheim, and Breslau were friendly. Dörrfel wrote in the *Leipziger Nachrichten* that the symphony's effect on the audience was "the most intense that has been produced by any new symphony within our remembrance."

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shake-

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speare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, 'slightly shakes his parting guest by the hand,' and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'er-dusted."

This much admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: 'He called it the Tenth Symphony.' If you inquire into the precise meaning of this characterization, he will answer: 'It is the symphony that comes worthily after Beethoven's Ninth'; or, 'It is worthy of Beethoven's ripest years'; or in his admiration he will go so far as to say: 'Only Brahms or Beethoven could have written it.'

Now what did von Bülow write? 'First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the First Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

* * *

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated

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by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

“When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival.”

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a pro-

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foundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an *Adagio*, C minor, 4-4, in which there are hints of the themes of the *allegro* which follows. And here Mr. Apthorp should be quoted:—

‘With the thirtieth measure the tempo changes to *più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer’s brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the *Allegro non troppo, ma con brio* (in C major, 4-4 time). The introductory *Adagio* has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant *Volkslied* melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by



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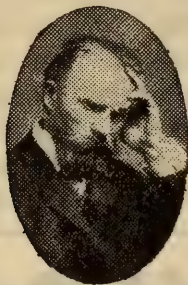
sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the prin-

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cial theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony

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bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

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DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St.

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Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

OVERTURE TO THE OPERA "OBERON" . . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The story was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Hun de Bordeaux."

Although Weber in London was so feeble that he could scarcely

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stand without support, he was busy at rehearsal, and directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden, "the music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (*Adagio sostenuto ed il tutto pianissimo possibile*, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a *pianissimo* little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (*Allegro con fuoco* in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco* of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

It may here be said that "a new version" of "Oberon," with the libretto revised by Major Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day." There were former versions,—one "changed and enlarged" by Franz Gläser (Vienna), one with recitatives by Benedict, one with "secco" recitatives by Lampert of Gotha, and one with recitatives by Franz Wüllner. In the version produced at Dresden,

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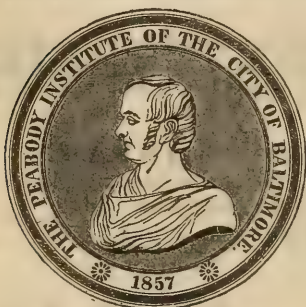
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September 29, 1906, Weber's music remains unchanged. The new dialogue by an unnamed writer follows Hell's translation.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

We doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870 by the Parepa Rosa Company. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton. The first performance in Boston was by the Parepa Rosa Company in Music Hall, May 23, 1870.



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"A SIEGFRIED IDYL" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but beside there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871,

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

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on the steps of the villa at Tribschen, by a small orchestra of players collected from Zurich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

And Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu traurem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn.
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Some one has Englished this freely—very freely—and in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict have upbore me,
Until my labor reached a sturdy frame.
Oft in the land of legends we were dreaming,—
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be our youthful hero's name.
For him and thee I now in tones am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free.
And in this cadence I have held, united,
Siegfried, our dearly cherished son, and thee.
Thus all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Tribschener Idyll,"

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is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

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A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!” (O Siegfried, thou glorious one! Treasure of the world!),—which is

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sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (Act I.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in his mind.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

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OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pagner's address, from the same opera.

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"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	<i>Weissheimer</i>
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	<i>Liszt</i>
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	<i>Weissheimer</i>

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PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	Weissheimer
Chorus, "Trocknet nicht"	Weissheimer
Chorus, "Frühlingslied"	Weissheimer
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	Wagner

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

We give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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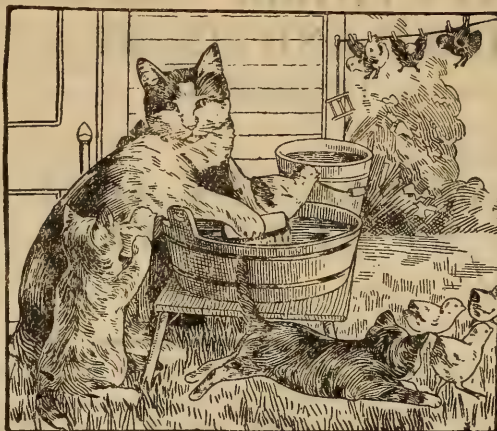
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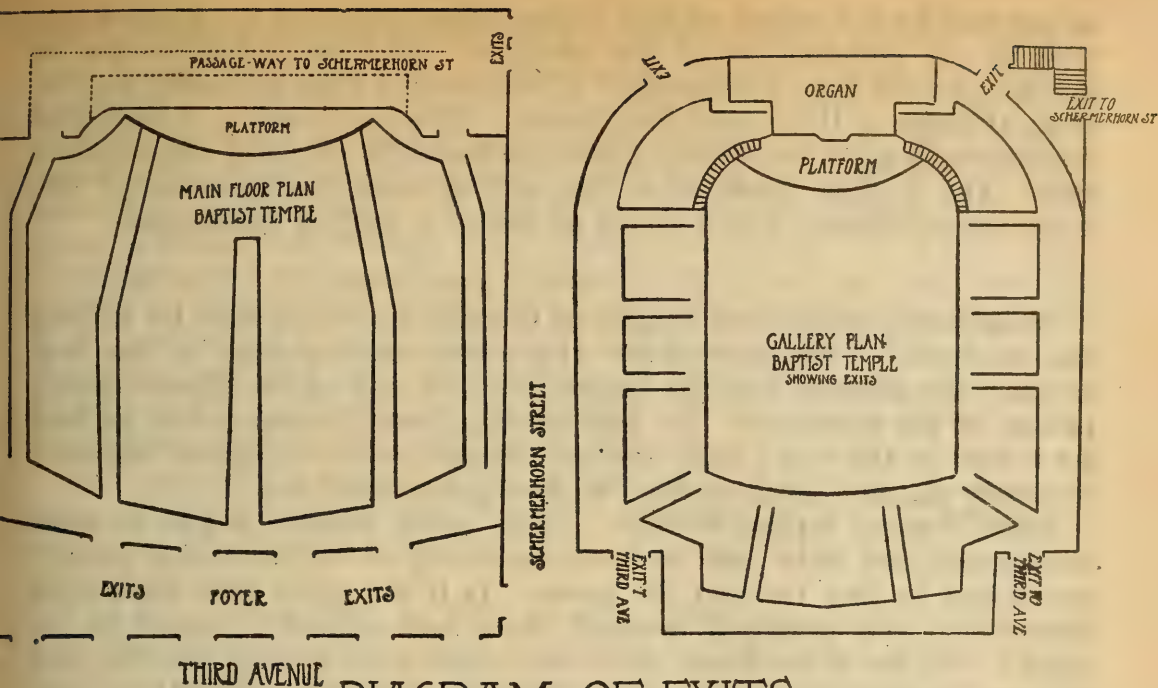


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scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious

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fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the master-singers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

* * *

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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- I. Allegro molto appassionato.
 - II. Andante.
 - III. Allegretto non troppo.
Allegro molto vivace.
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- I. Andante un poco maestoso; Allegro molto vivace.
 - II. Larghetto.
 - III. Scherzo: Molto vivace. Trio I.: Molto più vivace. Trio II.
 - IV. Allegro animato e grazioso.
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Weissheimer

Chorus, "Trocknet nicht"

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One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

* * *

We give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

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4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

IT'S A FOWNES

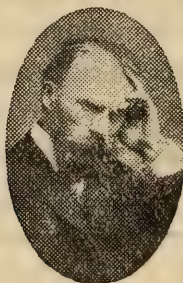
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modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the

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ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed,

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at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the master-singers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

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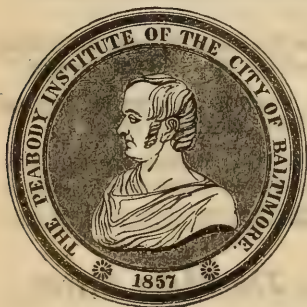
Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor



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of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

CONCERTO IN E MINOR, FOR VIOLIN, OP. 64.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

This concerto was begun, or first sketched in part, in July, 1838. Mendelssohn, in a letter dated July 30 of that year, mentions a violin concerto that was running in his head. Ferdinand David, the violinist, insisted that the concerto should be brilliant and the whole of the first solo on the E string. At different times Mendelssohn played parts of the work on the pianoforte to his friends, and the concerto was finished September 16, 1844. It was played for the first time March 13, 1845, by David (1810-73) at a Gewandhaus concert in Leipsic. There is no doubt that David assisted the composer in revision, and especially in writing the cadenza. The composer did not leave Frankfort to hear the first performance.

The concerto is in three connected movements. The first, *Allegro molto appassionato*, E minor, 2-2, begins immediately with the first theme given out by the solo violin. This theme is developed at length by the solo instrument, which then goes on with cadenza-like passage-work, after which the theme is repeated and developed as a tutti by the full orchestra. The second theme is first given out pianissimo in harmony by clarinets and flutes over a sustained organ-point in the solo instrument. The brilliant solo cadenza ends with a series of arpeggios, which continue on through the whole announcement of the first theme

by orchestral strings and wind. The conclusion section is in regular form.

The first section of the Andante, C major, 6-8, is a development of the first theme sung by the solo violin. The middle part is taken up with the development of the second theme, a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment.

The Finale opens with a short introduction, Allegretto non troppo, E minor, 4-4. The main body of the Finale, Allegro molto vivace, E major, 4-4, begins with calls on horns, trumpets, bassoons, drums, answered by arpeggios of the solo violin and tremolos in the strings. The chief theme of the rondo is announced by the solo instrument. The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

This concerto has been played by many distinguished violinists who have visited Boston. It has been played at the Symphony Concerts in Boston by Alfred de Sève (February 18, 1882), Willis E. Nowell (December 26, 1885), C. M. Loeffler (December 11, 1886), Franz Kneisel (March 23, 1895), Leonora Jackson (February 17, 1900), and E. Fernandez-Arbo (October 24, 1903).

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SYMPHONY NO. 1, IN B-FLAT MAJOR, OP. 38 . . ROBERT SCHUMANN

(Born at Zwickau, Saxony, June 8, 1810; died at Eendenich,
near Bonn, July 29, 1856.)

Schumann worked during 1832-33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, November 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played February 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a First Symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (January 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were piano pieces—Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Novelletten, Nachtstücke, Faschingsschwank—and songs. But in 1841 he wrote Symphony No. 1, in B-flat; Overture, Scherzo, and Finale (Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for piano and orchestra (used as first movement to Piano Concerto, Op. 54).

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the

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symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

Mr. Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Toward the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." January 17-23, 1841: She wrote that it was not her week to keep the diary; "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished; I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by * * gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26: "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27, and Clara impatiently waited to hear a note of the symphony. Not till February 14

did Schumann play the symphony to her. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie List after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara"; "and I shall paint her therein with flutes, oboes, and harps."

*
**

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb' und schwer,
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb' und feucht,
Was hast Du all' mein Glück verscheucht,

Was rufst Du Thränen in's Gesicht
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

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These verses have thus been Englished in prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

* * *

We are indebted to Mr. John Kautz, of Albany (N.Y.), who knew Böttger, for the following notes: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, 'In Thale blüht der Frühling auf!' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'

"Adolph Böttger," says Mr. Kautz, "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known

that to the end of her life Madame Schumann always preferred playing the Finale of the *Études Symphoniques* in the first and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's 'Ich hör' ein Vöglein locken,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.

"Adolph Böttger was born at Leipsic in 1815, and during the early forties achieved considerable fame as a writer of very high-class verse, representing, with Geibel, Freiligrath, and others, the aftermath of German romantic poetry; but it was chiefly as a translator of English poetry, of Shakespeare, Byron, and Longfellow, that he became renowned. His German translation of Lord Byron, in the metre of the original, was a veritable *tour de force*, reaching many editions, and resulting in making Byron's name a household word in Germany. But, while thus popularizing the fame of others, his own strong, original work was being gradually overlooked and neglected, and now his once so admired lyrics are mostly relegated to the anthologies. Böttger was only another earlier martyr to the same irony of fate that has now overtaken Edward Fitzgerald.

"Böttger was the possessor of many rare and valuable autographs

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and relics of departed celebrities. Among the latter were locks of hair from the heads of Schiller and Goethe down to the plug hat that had once belonged to the great and mighty Klopstock. This hat had for some time previously been in the possession of the dull poet and hymn writer, Johannes Minckwitz, professor of literature in the University of Leipsic; and the story goes that, as long as Minckwitz lived, he never failed to observe the annual return of Klopstock's birthday by sallying forth clad in the historic hat. Adolph Böttger died along in the seventies, in poverty and neglect. I do not know what became of his collection of rarities."

* *

It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* *

This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the Gewandhaus at Leipsic, March 31, 1841. The programme was as follows:—

Chorus, "Des Staubes eitle Sorgen"	Haydn
Adagio and Rondo from Concerto in F minor	Chopin
CLARA SCHUMANN.	
Aria from "Iphigenie" (<i>sic</i>)	Gluck
H. SCHMIDT.	
Allegro	R. Schumann
{ Song without Words	Mendelssohn
{ Piece	Scarlatti
CLARA SCHUMANN.	
Symphony (MS.)	R. Schumann
Conducted by MENDELSSOHN.	
Duo for Four Hands (new)	Mendelssohn
CLARA SCHUMANN and MENDELSSOHN.	
Songs: "Widmung," "Die Löwenbraut"	R. Schumann
"Am Strande"	C. Schumann
Miss SCHLOSS.	
Duo Concertante for Melophone and Violoncello	
GIULO REGONDI and JOSEPH LIDEL (<i>sic</i>).	
Fantasie on Themes from "Moses"	Thalberg
CLARA SCHUMANN.	

The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

* *

The symphony was played for the first time in England at a Philharmonic concert, London, June 5, 1854. The *Musical World*, the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Padeloup, January 19, 1862. The whole symphony was played at a Conservatory concert, led by George Hainl, December 15, 1867. The critics praised the work, and said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Émile Zola who put into the mouth of Gagnière: "O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

In Vienna the symphony, led by Schumann on January 1, 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik*, dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people, and know little of what goes on outside their own

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city." Nor was the symphony more favorably received in 1856, when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

* *

The first performance in Boston was by the Musical Fund Society, Mr. Suck conductor, January 15, 1853. The score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason. New York, 1901, pp. 40, 41.)

Mr. John S. Dwight reviewed the performance in his *Journal of Music*, January 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness, fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the thoroughly initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we could only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones,—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

* *

The Symphony in B-flat has been played at these concerts, under Mr. Henschel, March 4, 1882; Mr. Gericke, November 15, 1884, November 13, 1886, November 3, 1888; Mr. Nikisch, March 8, 1890, January 31, 1891, April 16, 1892, January 28, 1893; Mr. Paur, November 25, 1893, December 7, 1895, October 23, 1897; Mr. Gericke, October 14, 1899, January 4, 1902, March 5, 1904, November 25, 1905.

The symphony is scored for two flutes, two oboes, two clarinets,

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two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. The score is dedicated to Friedrich August, King of Saxony.

The first movement opens with an introduction, *Andante un poco maestoso*, B-flat major, 4-4, which begins with a virile phrase in the horns and trumpets, answered by the full orchestra *fortissimo*. There are stormy accents in the basses, with full chords in the brass and other strings, and each chord is echoed by the wood-wind. Flute and clarinet notes over a figure in the violas lead to a gradual crescendo and acceleration, which introduces the *Allegro molto vivace*, B-flat major, 2-4. This begins at once with a brilliant first theme. The chief figure is taken from the initial horn and trumpet call as Schumann originally wrote it. The development of the theme leads finally to a modulation to the key of C major, and there is the thought, naturally, of F major as the tonality of the second theme, but this motive given out by the clarinets and bassoons is in no definite tonality; it is in a mode which suggests A minor and also D minor; the second section ends, however, in F major, and the further development adheres to this key. The first part of the movement is repeated. The free fantasia is long and elaborately worked out. The first motive does not return in the shape it has at the beginning of the *Allegro*, but in the broader version heard at the opening of the Introduction. The long coda begins *Animato*, poco a poco stringendo, on a new theme in full harmony in the strings, and it is developed until horns and trumpets sound the familiar call.

The second movement, *Larghetto*, E-flat major, 3-8, opens with a *romanza* developed by the violins. The second theme, C major, is of a more restless nature, and its phrases are given out alternately by the wood-wind and violins. The melodious first theme is repeated, B-flat major, by the violoncellos against an accompaniment in second violins and violas and syncopated chords in the first violins and the wood-wind. There is a new episodic theme. The first motive appears for the third time, now in E-flat major. It is sung by the oboe and horn, accompanied by clarinets and bassoons, with passages in the strings. Near the close of the short coda are solemn harmonies in bassoons and trombones. This movement is enchainéd with the *Scherzo*.

The *Scherzo*, *molto vivace*, D minor, 3-4, begins in G minor. The first trio, *molto più vivace*, D major, 2-4, includes harmonic interplay between strings and wind instruments. It is developed at some length, and the *Scherzo* is repeated. There is a second trio, B-flat major, 3-4, with imitative contrapuntal work, and it is followed by a second repetition of the *Scherzo*. A short coda has the rhythm of the first trio and brings the end.

Finale: *Allegro animato e grazioso*, B-flat major, 2-2. It begins with a *fortissimo* figure which is used hereafter. The first theme, a cheerful, tripping dance melody, enters and is developed by strings and wood-wind. The second theme, equally blithe, is in G major, and the impressive initial figure of the full orchestra at the beginning of the movement, now given out by the strings, is in the second phrase. The two motives are worked up alternately. The free fantasia opens quietly. Trombones sound the rhythm of the first theme of the first movement. There is a long series of imitations on the first theme of the *Finale*. This series leads to some horn calls and a *cadenza* for the flute. The third section of the movement is regular, and there is a brilliant coda.

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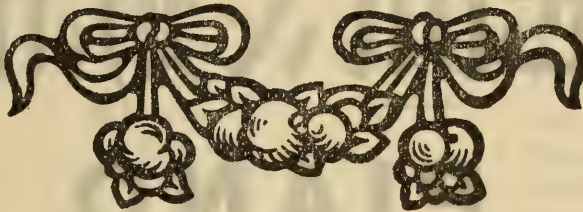
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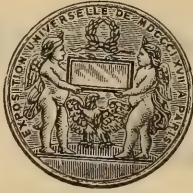
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Fiumara, P.	Lorbeer, H.	Strube, G.
Fox, P.	Ludwig, C. F.	Swornsbourne, W. W.
Fritzsche, O.	Ludwig, C. R.	
		Tak, E.
Gerhardt, G.	Mahn, F.	Tischer-Zeitz, H.
Gietzen, A.	Mann, J. F.	Traupe, W.
Goldstein, S.	Maquarre, A.	
Grisez, G.	Maquarre, D.	Vannini, A.
	Marble, E. B.	Warnke, H.
Hackebarth, A.	Mäusebach, A.	
Hadley, A.	Merrill, C.	Zach, M.
Hain, F.	Mimart, P.	Zahn, F.

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PROGRAMME.

Wagner Prelude to "The Mastersingers of Nuremberg"

Spohr Concerto No. 9, in D minor, for Violin and Orchestra
I. Allegro.
II. Adagio.
III. Allegretto.

Beethoven Symphony No. 5, in C minor, Op. 67
I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

SOLOIST,
Professor WILLY HESS.

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OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."
RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pagner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	Wagner
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	Weissheimer
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Chorus, Solo, and Orchestra *Weissheimer*

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections) *Weissheimer*

Chorus, "Trocknet nicht" *Weissheimer*

Chorus, "Frühlingslied" *Weissheimer*

The duet sung by Miss LESSIAK and Mr. JOHN.

Overture to the opera "Tannhäuser" *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic



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of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

We give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

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formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich M \ddot{u} gling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

IT'S A FOWNES

THAT'S ALL YOU
NEED TO KNOW
ABOUT A GLOVE.

Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He’s not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

Weissheimer states that Wagner at Biebrich began his work by writing the overture. “He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act.”

Julien Tiersot replies to this: “But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed,

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at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

* * *

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the master-singers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that

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of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

* * *

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

"Save us from more acquaintance with the Introduction to the 'Meistersinger'! It is hard, harsh, forced, and noisy, ever on the verge of discord (having the ungenial effect of discord, however literally within the rules of counterpoint). It is a kind of music which does not treat you fairly, but bullies you, as it were, by its superior noise or bulk, as physically big men are prone to do who can so easily displace you on the sidewalk. We doubt not there is better music in the 'Meistersinger'; for this could never have won the prize before any guild, whether of 'old foggy' Philistines or fresh young hearts."

DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

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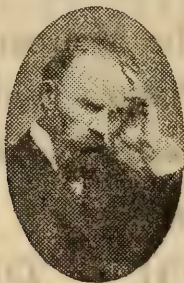
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Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

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He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

CONCERTO NO. 9, IN D MINOR, FOR VIOLIN AND ORCHESTRA, OP. 55.

LUDWIG SPOHR

(Born at Brunswick, April 5, 1784; died at Cassel, October 22, 1859.)

Spohr, after his visit to London in 1820, was working on this concerto at Gandersheim. It was his purpose to perform it during the tour of the next winter, but he received an invitation to conduct a music festival at Quedlinburg. He completed the concerto, and performed it for the first time at this festival on October 14, 1820. The concerto was "received with great approbation." It made a great sensation at Frankfort, according to the composer, but when Spohr played it in Paris, early in 1821, there were various opinions concerning its worth. (See the naïve, vain, and at times sour letters written by Spohr from Paris and published in his autobiography.)

Spohr was never guilty of self-depreciation, and all his works were, to

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him as fair and flawless children. He reprinted this concerto in his Violin School, with a commentary on the proper performance. He described the Allegro as "serious, but impassioned," the Adagio as "mild and serene," the Rondo as "agitated and imperious."

An orchestral introduction introduces themes of the first movement, after the orthodox manner of Spohr's period. The solo violin with a rapid scale announces the chief theme. The second theme is a melody in F major, which is followed by bravura passages characteristic of the composer. There are the usual repetitions. The Adagio is built on two themes, which are interwoven with bravura phrases and reintroduced partially in modified forms. The Rondo (in the major) is sometimes omitted in performance. An ingenious explanation of this omission is given by a Glasgow annotator: "The many passages in double stops and the frequent very difficult bravura phrases with which this Rondo abounds have probably been the cause of its frequent omission when the other two movements are brought forward by various violinists, for its merits as a violin solo with orchestra are in no way inferior to the best Spohr has produced."

This concerto was played in Boston at a concert of the Boston Symphony Orchestra by Mr. Franz Kneisel, January 28, 1888.

SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with

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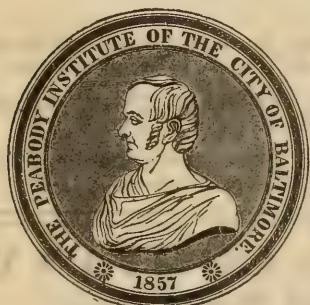
Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones.

*Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojani, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.



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She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido" had been composed in 1796 for Josephine Duschek. The "Fantasia," for pianoforte, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement, full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the Hymn—a gloria—and the Sanctus, and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

“The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the ‘Eroica,’ there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, ‘*Nocturna versate manu, versate diurna*,’ read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

“The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

“The first movement is devoted to the painting of disordered senti-

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nents which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for

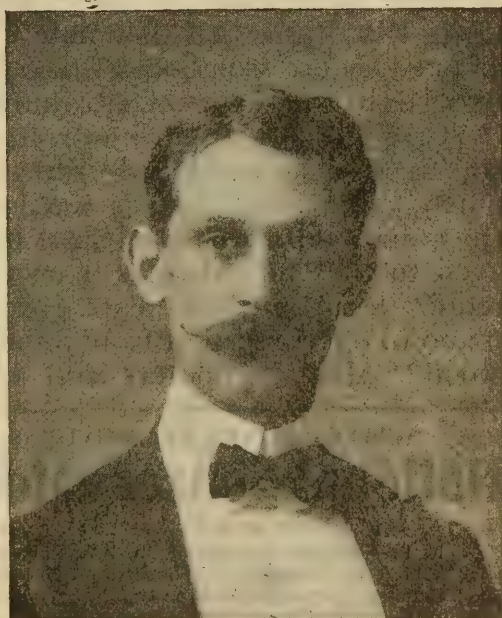
* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked, and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same

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means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

“To sustain one’s self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck’s ‘Notre général vous rappelle.’ Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it.”

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

We have stated that Beethoven made sketches for three movements of this symphony as early as 1800 and 1801. There are notes in a sketch-book dated 1795 for a symphony in C minor, and one of the

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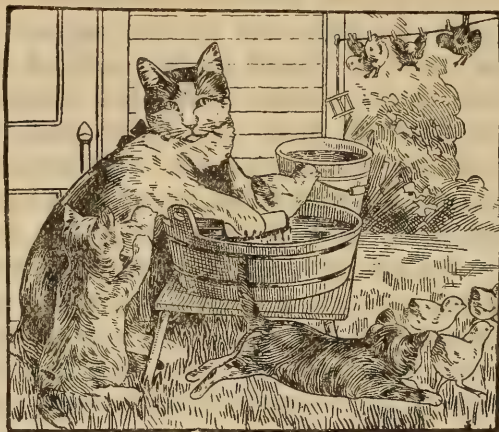
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themes (C minor, presto, 3-4) bears a resemblance to the chief theme of the scherzo in the Fifth. In another sketch-book which contains studies for the Prisoners' Chorus in "Fidelio" there is an Andante quasi minuetto in which there are hints, as also in a presto, at the famous initial theme of the symphony.

The autograph manuscript of the symphony which is in the possession of Felix Mendelssohn's family bears this title: "Sinfonie da L. v. Beethoven."

The copy that was sent to the publishers is entitled: "Sinfonia 5ta da Luigi van Beethoven."

The dedication was suppressed when the score was published in 1826, and the title then read: "Cinquième Sinfonie en *ut mineur*; C moll: de Louis van Beethoven."

The rehearsals for the first performance were stormy. The orchestra resented Beethoven's brusque behavior. In the performance of the Fantasia with chorus at the concert, the orchestra made a mistake, and Beethoven arose and exclaimed to the players: "Silence! silence! That's not right. Once more, once more." He thought it was his duty to correct the fault, and that the audience deserved a perfect performance. The Viennese correspondent of the *Allgemeine Musikalische Zeitung* of Leipsic stated in his short account of the concert that the performance was generally weak.

In 1810 E. T. A. Hoffmann wrote the first long analysis and serious review of the work, and it may be said that this fantastical writer and musician was the first man of acknowledged reputation to appreciate the grandeur of the work.

First performances: Leipsic, February 9, 1809 (Gewandhaus); Breslau, March 22, 1809; London, April 15, 1816 (Philharmonic); Paris, April 13, 1828 (Conservatory concert); Budapest, December 3, 1854; St. Petersburg, March 23, 1859; Moscow, March 22, 1861; Rome, November 9, 1877; Madrid, 1878.

It is probable that there were earlier performances in the Russian cities and in Rome than those found by Mr. J. G. Prod'homme in the annals of respective orchestral societies and here quoted.

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Programme of the FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



THURSDAY EVENING, NOVEMBER 22
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WILLY HESS, *Concertmeister*,

and the Members of the Orchestra in alphabetical order.

Adamowski, J.	Hampe, C.	Moldauer, A.
Adamowski, T.	Heberlein, H.	Mullaly, J. L.
Akeroyd, J.	Heindl, A.	Müller, F.
	Heindl, H.	
Bak, A.	Helleberg, J.	Nagel, R.
Bareither, G.	Hess, M.	Nast, L.
Barleben, C.	Hoffmann, J.	
Barth, C.	Hoyer, H.	Phair, J.
Berger, H.		
Bower, H.	Keller, J.	Regestein, E.
Brenton, H. E.	Keller, K.	Rettberg, A.
Brooke, A.	Kenfield, L. S.	Rissland, K.
Burkhardt, H.	Kloepfel, L.	Roth, O.
Butler, H.	Kluge, M.	
	Kolster, A.	Sadoni, P.
Debuchy, A.	Krafft, W.	Sauer, G. F.
Dworak, J. F.	Krauss, O. H.	Sauerquell, J.
	Kuntz, A.	Sautet, A.
Eichheim, H.	Kuntz, D.	Schuchmann, F. E.
Eichler, J. Edw.	Kunze, M.	Schuëcker, H.
Elkind, S.	Kurth, R.	Schumann, C.
		Schurig, R.
Ferir, E.	Lenom, C.	Senia, T.
Fiedler, B.	Loeffler, E.	Seydel, T.
Fiedler, E.	Longy, G.	Sokoloff, N.
Fiumara, P.	Lorbeer, H.	Strube, G.
Fox, P.	Ludwig, C. F.	Swornsbourne, W. W.
Fritzsche, O.	Ludwig, C. R.	
		Tak, E.
Gerhardt, G.	Mahn, F.	Tischer-Zeit, H.
Gietzen, A.	Mann, J. F.	Traupe, W.
Goldstein, S.	Maquarre, A.	
Grisez, G.	Maquarre, D.	Vannini, A.
	Marble, E. B.	
Hackebarth, A.	Mäusebach, A.	Warnke, H.
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FIRST CONCERT,
THURSDAY EVENING, NOVEMBER 22,
AT 8.15 PRECISELY.

PROGRAMME.

Beethoven Symphony No. 5, in C minor, Op. 67
I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

Wagner A "Faust" Overture

Wagner "A Siegfried Idyl"

Wagner Prelude to "The Mastersingers of Nuremberg"

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SYMPHONY No. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement, full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scribes do at home." Reichardt censured the performance of the Hymn—a gloria—and the Sanctus, and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astound-

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ing manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.



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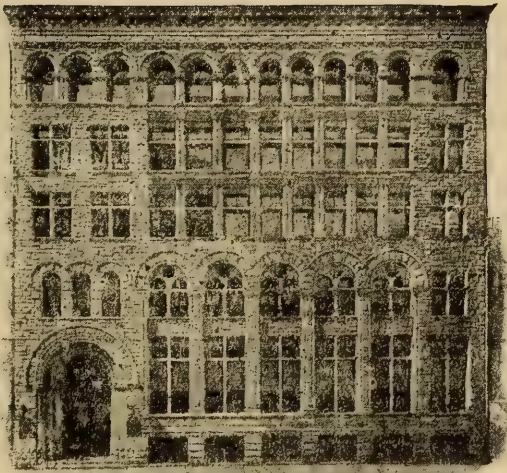
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height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons

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as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—*andante con moto*—"has characteristics in common with the *allegretto* in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses *pizzicato*, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and *mezzoforte* dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in *pizzicato*. Silence is almost established, for you hear only some violin tones lightly plucked, and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

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yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

We have stated that Beethoven made sketches for three movements of this symphony as early as 1800 and 1801. There are notes in a sketch-book dated 1795 for a symphony in C minor, and one of the themes (C minor, presto, 3-4) bears a resemblance to the chief theme of the scherzo in the Fifth. In another sketch-book which contains studies for the Prisoners' Chorus in "Fidelio" there is an Andante quasi minuetto in which there are hints, as also in a presto, at the famous initial theme of the symphony.

The autograph manuscript of the symphony which is in the possession of Felix Mendelssohn's family bears this title: "Sinfonie da L. v. Beethoven."

The copy that was sent to the publishers is entitled: "Sinfonia 5ta da Luigi van Beethoven."

The dedication was suppressed when the score was published in 1826, and the title then read: "Cinquième Sinfonie en *ut mineur*; C moll: de Louis van Beethoven."

The rehearsals for the first performance were stormy. The orchestra resented Beethoven's brusque behavior. In the performance of the Fantasia with chorus at the concert, the orchestra made a mistake, and Beethoven arose and exclaimed to the players: "Silence! silence!"

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"That's not right. Once more, once more." He thought it was his duty to correct the fault, and that the audience deserved a perfect performance. The Viennese correspondent of the *Allgemeine Musikalische Zeitung* of Leipsic stated in his short account of the concert that the performance was generally weak.

In 1810 E. T. A. Hoffmann wrote the first long analysis and serious review of the work, and it may be said that this fantastical writer and musician was the first man of acknowledged reputation to appreciate the grandeur of the work.

First performances: Leipsic, February 9, 1809 (Gewandhaus); Breslau, March 22, 1809; London, April 15, 1816 (Philharmonic); Paris, April 13, 1828 (Conservatory concert); Budapest, December 3, 1854; St. Petersburg, March 23, 1859; Moscow, March 22, 1861; Rome, November 9, 1877; Madrid, 1878.

It is probable that there were earlier performances in the Russian cities and in Rome than those found by Mr. J. G. Prod'homme in the annals of respective orchestral societies and here quoted.

DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House,

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and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

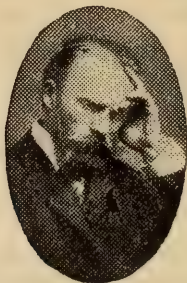
He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

A "FAUST" OVERTURE RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and it was named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, ended in the Rue Pirouette; and it was known for a time in the seventeenth century as the Rue des Toilères. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No.

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23,* the house in which the illustrious Molière is said to have been born; and a tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; and he was obliged to do all manner of drudgery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's 'Faust,'" but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging tooth-ache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were:

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. (This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803-37) the play-actress, as Gretchen, was greatly admired.*)

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players, unable to discover any purpose of the composer, held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story: "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause," and it added, "We hope to hear it very soon"; but it did not give the title of the overture.

But Glasenapp, a lover of detail, says in his Life of Wagner that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that same year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. The overture "Columbus" was performed at Riga (March 19, 1838), probably at Königsberg, and at Paris (February 4, 1841), at a concert of the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grawsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. Wagner conducted it. The work was called "Berliozian programme music"; and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success, August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

* * *

What was Wagner's purpose in writing this overture? To portray in music a soul "awearied of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." His purpose will be understood clearly if we examine the correspondence between Wagner and Liszt, and Wagner and Uhlig.

Wagner wrote Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again."*

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar:† "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little

* The Englishing of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

† This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation, and went well."

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too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid.”

Wagner answered (November 9, 1852): “You beautifully spotted the lie when I tried to make myself believe that I had written an overture to ‘Faust.’ You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it ‘Faust in Solitude.’ At that time I intended to write an entire ‘Faust’ symphony. The first movement, that which is ready, was this ‘Solitary Faust,’ longing, despairing, cursing. The ‘feminine’ floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my ‘Flying Dutchman’ instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this ‘Faust’ work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, ‘Faust in Solitude,’ or ‘The Solitary Faust: a Tone-poem for Orchestra.’”

Compare with this Wagner’s letter to Theodor Uhlig, November 27, 1852): “Liszt’s remark about the ‘Faust’ overture was as follows: he missed a second theme, which should more plastically represent ‘Gretchen,’ and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an ‘Overture to the first part of Goethe’s ‘Faust.’”^{*} So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition ‘Faust in Solitude.’ In fact, with this tone-poem I had in my mind only the first movement of a ‘Faust’ symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse

^{*} This was the title of the overture when it was performed for the first time at Dresden.



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on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature—set to work at the ‘Flying Dutchman,’ with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, ‘Faust in Solitude,’ a tone-poem. (Curiously enough, I had already resolved upon this ‘*tone-poem*’ when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)”

Liszt asked (December 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: “I am glad that my marginal notes to your ‘Faust’ overture have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript.”

Wagner wrote to Liszt from Zurich (January 19, 1855), and congratulated him on the completion of his “Faust” symphony: “It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old ‘Faust’ overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of ‘A “Faust” Overture.’ The motto will be:—

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case.”

This motto was retained. Englished by Charles T. Brooks, it runs:—

The God who dwells within my soul
Can heave its depths at any hour;

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Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zurich.

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me *as soon as possible*. There will probably be some orchestral concerts here, and I should like to give this overture at the end of February."

Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

'Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,' etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this."*

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (Assai sostenuto). D minor, 4-4. The opening phrase is given out by the bass tuba and

* Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London, in March, April, May, and June.

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double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. *Sehr bewegt* (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached, the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

"A SIEGFRIED IDYL" RICHARD WAGNER
(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but beside there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written

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to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the steps of the villa at Tribschen, by a small orchestra of players collected from Zurich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf, mein Kind, schlaf' ein"; but the development of the themes was new.

And Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu traurem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn.
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Some one has Englished this freely—very freely—and in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict have upbore me,
Until my labor reached a sturdy frame.
Oft in the land of legends we were dreaming,—
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be our youthful hero's name.

For him and thee I now in tones am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free.
And in this cadence I have held, united,
Siegfried, our dearly cherished son, and thee.
Thus all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

The composition, which first bore the title "Triebtschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehrender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. Wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!”

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(O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (Act I.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in his mind.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

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The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme included Wagner's prelude to "The Mastersingers" and the overture to "Tannhäuser."

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss.

* * *

We give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

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3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played

* See "Der Meistersang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

* * *

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

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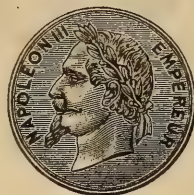
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Beethoven Symphony No. 5, in C minor, Op. 67
I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

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SYMPHONY No. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement, full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scribes do at home." Reichardt censured the performance of the Hymn—a gloria—and the Sanctus, and said that the pianoforte con-

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certo was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhouski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.



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of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna,*' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

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fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

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* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

“Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

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yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera con-

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ductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

A "FAUST" OVERTURE RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and it was named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, ended in the Rue Pirouette; and it was known for a time in the seventeenth century as the Rue des Toilères. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which the illustrious Molière is said to have been born; and a tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; and he was obliged to do all manner of drudgery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's 'Faust,'" but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging tooth-ache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melo-drama for Gretchen. (This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803-37) the play-actress, as Gretchen, was greatly admired.*)

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players, unable to discover any purpose of the composer, held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story: "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This gretsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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applause," and it added, "We hope to hear it very soon"; but it did not give the title of the overture.

But Gläsenapp, a lover of detail, says in his *Life of Wagner* that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that same year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. The overture "Columbus" was performed at Riga (March 19, 1838), probably at Königsberg, and at Paris (February 4, 1841), at a concert of the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. Wagner conducted it. The work was called "Berliozian programme music"; and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success, August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

**

What was Wagner's purpose in writing this overture? To portray in music a soul "awearry of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." His purpose will be understood clearly if we examine the correspondence between Wagner and Liszt, and Wagner and Uhlig.

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Wagner wrote Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again."*

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar: † "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that

* The Englishing of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

† This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation, and went well."

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your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.'"

Compare with this Wagner's letter to Theodor Uhlig, November 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent

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'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust."'* So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature—set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this '*tone-poem*' when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)"

Liszt asked (December 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: "I am glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript."

* This was the title of the overture when it was performed for the first time at Dresden.

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Wagner wrote to Liszt from Zurich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zurich.

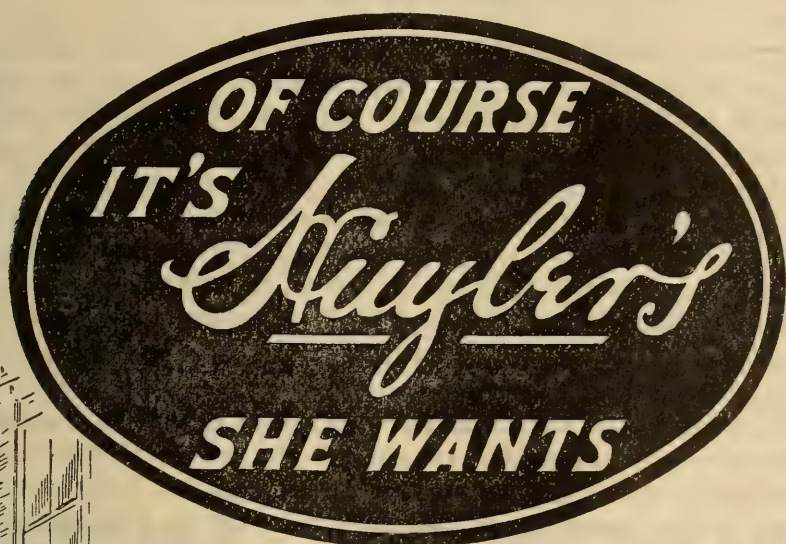
Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me *as soon as possible*. There will probably be some orchestral concerts here, and I should like to give this overture at the end of February."

Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interest-

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ing only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

‘Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,’ etc.

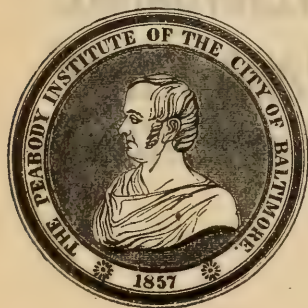
The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this.”*

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro: A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. *Sehr bewegt* (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached, the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe.

* Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London, in March, April, May, and June.



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The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

"A SIEGFRIED IDYL" RICHARD WAGNER
(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but beside there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this

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at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the steps of the villa at Tribschen, by a small orchestra of players collected from Zurich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

And Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu traurem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn.
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Some one has Englished this freely—very freely—and in verse:—

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

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Thy sacrifices have shed blessings o'er me,
 And to my work have given noble aim,
 And in the hour of conflict have upbore me,
 Until my labor reached a sturdy frame.
 Oft in the land of legends we were dreaming,—
 Those legends which contain the Teuton's fame,
 Until a son upon our lives was beaming,
 Siegfried must be our youthful hero's name.

For him and thee I now in tones am praising;
 What thanks for deeds of love could better be?
 Within our souls the grateful song upraising
 Which in this music I have now set free.
 And in this cadence I have held, united,
 Siegfried, our dearly cherished son, and thee.
 Thus all the harmonies I now am bringing
 But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebshener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehrender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. Wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's

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speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!” (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried’s “motive,” where he announces his intention of going out into the world, never to return (Act I.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the “Waldweben.” There is a mass of trills, and the strings play the accompanying figure to Siegfried’s “Ein herrlich Gewässer wogt vor mir” (A splendid sea surges before me), ’cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

“A Siegfried Idyl” was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama “Siegfried” was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in his mind.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

OVERTURE TO “DIE MEISTERSINGER VON NÜRNBERG.”

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture to “Die Meistersinger von Nürnberg” was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was

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composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme included Wagner's prelude to "The Mastersingers" and the overture to "Tannhäuser."

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss.

We give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

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peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does

* See "Der Meistersang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

* * *

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

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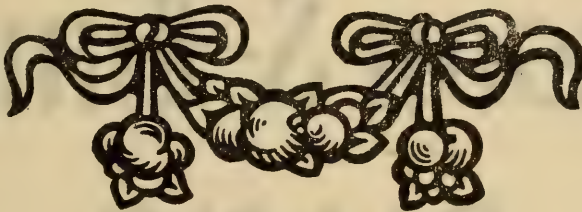
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 - II. Andante sostenuto.
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L'istesso tempo.
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OVERTURE TO THE OPERA "OBERON" . . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elves). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act

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ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco*, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

* *

The story of Oberon was founded by J. R. Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux." As much fault has been found with the libretto, and several have endeavored to tinker the opera, the remarks of Planché himself are of interest. They may be found in his "Recollections and Reflections" (London, 1872), vol. i. pp. 79-84: "Such was the state of music in England six-and-forty years ago that when, in conjunction with Bishop, I had made an attempt in my second opera, 'Cortez; or, the Conquest of Mexico' (produced November 5, 1823), to introduce concerted pieces and a finale to the second act more in accordance with the rules of true operatic construction, it had proved, in spite of all the charm of Bishop's melody, a signal failure. Ballads, duets, choruses, and glees, provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsman's Chorus and the diablerie in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies



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in it being compared by English music *critics* to 'wind through a key-hole' !*

"An immense responsibility was placed upon my shoulders. The fortunes of the season were staked upon the success of the piece. Had I constructed it in the form which would have been most agreeable to me and acceptable to Weber, it could not have been performed by the company at Covent Garden, and if attempted must have proved a complete fiasco. None of our actors could sing, and but one singer could act—Madame Vestris, who made a charming Fatima. . . . No vocalist could be found equal to the part of Sherasmin (*sic*). It was, therefore, acted by Fawcett, and a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.' Braham, the greatest English tenor perhaps ever known, was about the worst actor ever seen, and the most unromantic person in appearance that can well be imagined. His deserved popularity as a vocalist induced the audience to overlook his deficiencies in other qualifications, but they were none the less fatal to the dramatic effect of the character of Huon de Bordeaux, the dauntless paladin who had undertaken to pull a hair out of the Caliph's beard, slay the man who sat on his right hand, and kiss his daughter! Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability. . . .

"My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera, such as would be required at the present day. I am happy to say that I succeeded in that object, and had the great gratification of feeling that he fully appreciated my motives, and approved of my labors. On the morning after the production of the opera I met him on the stage. He embraced me most affectionately, and exultingly exclaimed, 'Now we will go to work and write another opera together, and *then* they shall see what we can do!'

"Much has been said of the want of human interest in the story. The same complaint might be made of nearly every drama founded on

* In a number of the *Quarterly Musical Magazine and Review* for June, 1825, a critic, describing the music of "Der Freischutz," says: "Nearly all that was not irresistibly ridiculous was supremely dull."—J. R. P.

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a fairy tale, or in which supernatural agency is employed to work out the plot. But it seems to have escaped the objectors that, as far as the expression of the passions is concerned, there can be no difference, either in words or music, whether the personages are mortals or fairies. The love, the jealousy, the anger, the despair of an elf or a demon must be told in the same language, and set to the same notes, as would be employed to express similar emotions in human beings, while much more scope is given to the fancy of the composer in the supernatural situations. But, independently of this argument, the trials of Huon and Rieza (*sic*) are among the severest known to humanity,—shipwreck on a desolate island, separation, slavery, temptation in its most alluring forms, and the imminent danger of death in the most fearful,—not, as the writer of 'The Life of Weber' incorrectly states, 'with the lily wand of Oberon always behind them,' but utterly hopeless of fairy aid; for the magic horn that should evoke it is lost before their trials commence, and only recovered at the last moment, to bring the opera to a happy termination. That I may have failed in my attempt to depict the passions aroused by those situations is another question, and that I leave the critics to decide. I simply contend that the charge of want of human interest in the story is not founded on fact."

* * *

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and

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masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

Planché's libretto was translated into German by R. G. Th. Winkler, whose pseudonym was Th. Hell. An early version, "orchestrated, increased, and modified; from the pianoforte score by Franz Gläser," was produced in Vienna. Later the recitatives supplied by Benedict for performance in Italian were used in Germany, also *secco* recitatives by Lampert, the court conductor at Gotha; and recitatives by Franz Wüllner were approved in many German theatres. The character of the *Singspiel* therefore wholly disappeared. A new version of "Oberon," with libretto revised by Major Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day." Still another version was produced at the Dresden Court Opera, September 29, 1906. There was a new dialogue by an unnamed person, but Weber's music remained unchanged. The new dialogue was based on Hell's translation.

The woman who created the part of Rezia was Mary Anne Paton, who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the high school; and, as a little girl, she played the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions. She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as Susanna in "The Marriage of Figaro," triumphed gloriously, and was then engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her com-

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plexion clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity. . . . Her voice was sweet, brilliant, and powerful, its compass extending from A to D or E, and her intonation was correct. . . . Her style was naturally florid. . . . She had warm sensibility."

About this time Miss Paton fell madly in love with a young man named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy," was consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

Weber first heard Miss Paton—for she kept her maiden name—in his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote, "Miss Paton sang superbly."

Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

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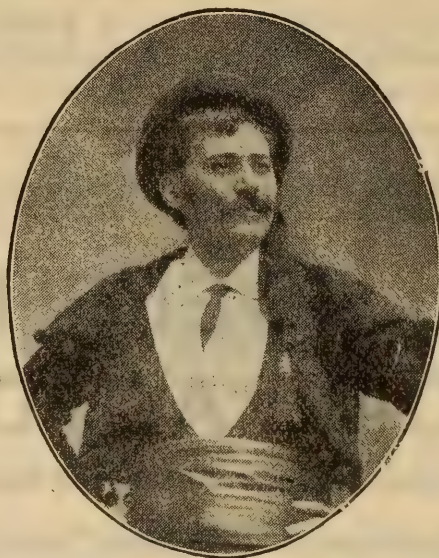
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In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton as Lady Lennox was well treated by her husband's family: "She was never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer:—

"He charged Lady Lennox with having transferred her affections from himself to Wood. The lady repelled the allegation indignantly. Crimination and recrimination followed; and Lennox, forgetful of every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

'The man who lays his hand upon a woman, save in the way of kindness, Is a wretch, whom 'twere gross flattery to call a coward.'

"The injured woman rose with a changed spirit, and left the house of Lord Lennox, never to return."

Wood and Miss Paton were married in 1831. The jewels given her by Lord Lennox were sold, and brought five hundred and twenty-nine pounds.

The Woods first visited the United States in 1833, and appeared at the Park Theatre, New York, in September. Richard Grant White is the author of this characteristic note: "Her voice was powerful, of uncommon compass, and agreeable in quality, although not sympathetic. Her vocalization was moderately good, her style brilliant; and as a bravura singer she could hold her own even with all but the greatest of the Italian prima donnas of her day. It was in finish of vocalization, in purity and simplicity of style in cantabile passages

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(supreme test of high vocal art), and in expression, that she fell short of their excellence. She was a 'fine woman,' but not handsome, her mouth being so large that when she opened it it became cavernous, with stalactic teeth. But her eyes were bright, and her face when she was acting pleased her audiences. She had been married to Lord William Lennox, a squint-eyed scapegrace, who treated her so brutally that she obtained a divorce from him and eagerly accepted as her second husband Joseph Wood, a tall, handsome pugilist, whose fine, but quite uncultivated, tenor voice took him out of the prize ring, and who won her heart by giving her noble husband a thrashing. . . . Mrs. Wood was worshipped almost as if she had been a beauty. I remember, being at boarding-school, in the lowest form, how a young gentleman in the highest, the cock and the swell of the school,—an awful being who had attained the mature age of perhaps seventeen years, and of whom it was said that he could raise whiskers,—returning from Philadelphia after the long vacation, brought with him a lithographic portrait of Mrs. Wood as Amina. This he had framed and hung in the most conspicuous part of his room, with a crimson cushion before it, upon which he compelled all his visitors to kneel, at least once, on pain of exclusion from his apartment and his good graces. The Woods preserved their popularity here until, on occasion of a petty quarrel with a New York actress named Conduit, there was a cabal raised against them, the American eagle screamed defiance, and amid a disgraceful disturbance, which attained almost the pro-

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portions of a riot, they were driven from the stage of the Park Theatre in 1836."

General James Watson Webb of the *Courier* was prominent in fomenting this row, which is described at length in the "Memoirs" above quoted. All sorts of missiles were thrown on the stage, from a cent to a piece of a bench six feet long. The friends of Wood—among them were Wetmore, Hone, Ogden, Pell, Livingstons, and Carrolls—presented the Woods with "a splendid service of plate." Of this service were two goblets with covers, "surmounted with a beautifully chased American eagle, of the frosted chasing, gilded inside richly, with scroll in front for engraving inscription."

The Woods made their first appearance in Boston, December 4, 1833, in an English adaptation of Rossini's "La Cenerentola." They were here again in 1835, 1836, 1840. And here, too, there were squabbles, which are described in Colonel W. W. Clapp's "Record of the Boston Stage."

In 1843 Mrs. Wood entered a convent, which she soon left. Her career as a public singer ended about 1844. She went into the country and took "a warm interest in the Anglican service," drilled a choir, and sang solos. She died in 1864. Her husband married a singer named Sarah Dobson, and died in 1890.

* * *

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown

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hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her *début* at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their *début*. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "*Oberon*" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "*Oberon*" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of *Rezia* was taken alternately by Miss Lester and Miss Leighton.

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(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was composed probably in 1848 or 1849. It was revised in 1853 and published in 1857. It was performed for the first

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time at Weimar during the Berlioz week, February 17,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The first performance in Boston was by Alide Topp,† at an afternoon concert in the first Triennial Festival of the Handel and Haydn Society, May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, when S. B. Mills was the pianist.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

The form is free. A few important themes are exposed, developed, and undergo many transformations in rhythm and tempo.

The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht!" but,

* The date February 16 is given by some biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipsic, February 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birthday of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Fest at Capulet's House"; "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); Chorus of Sylphs and Gnomes and Sylphs' Dance from "Damnation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (MS.), played by the composer. The *Revue et Gazette Musicale de Paris* (February 25, 1855) also gives February 17 as the date. J. G. Prodhomme, in "Hector Berlioz" (1905) says: "The concerts of Berlioz at Weimar took place February 17-21."

† Alide (or Alida) Topp was a pupil of von Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin where von Bülow was then engaged as a teacher, and by the terms of contract von Bülow was not allowed to give private lessons. Von Bülow asked that he might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation, and said that he would not ask pay for her lessons. Her name was recorded in 1861-62 as a pupil of Stern's Conservatory; and von Bülow mentioned her in his report as "the most talented and industrious pupil" he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I am for Liszt." She played Liszt's sonata at the Tonkünstler-Versammlung of 1864 at Carlsruhe, and Liszt then characterized her as "a marvel." Nor was he afraid to praise her in his letters to the Princess Carolyne Sayne-Wittgenstein (vol. iii., pp. 35, 37). Miss Topp's first appearance in Boston was at the same Handel and Haydn Festival, at an afternoon concert, May 6, when she played Schumann's concerto. Mr. John S. Dwight was moved to write of her: "Youth and grace and beauty, the glow of artistic enthusiasm, blended with the blush of modesty, won quick sympathy." She was, indeed, a beautiful apparition. Yet she could not persuade Mr. Dwight by her performance that Liszt's concerto was worth while, "for anything more wilful, whimsical, *outrée*, far-fetched than this composition is, anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."

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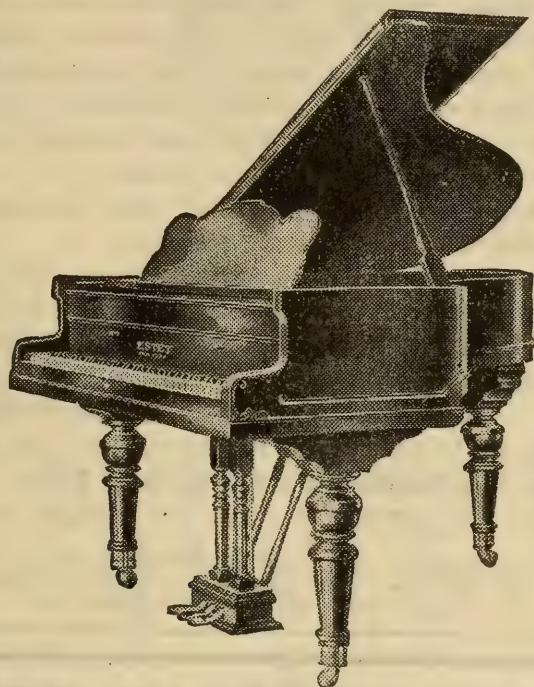
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according to von Bülow and Ramann, "Ihr könnt alle nichts!"—This theme may be taken as the motto of the concerto. The opening is *Allegro maestoso, tempo giusto, 4-4*.

The second theme, B major, *Quasi adagio, 12-8*, is first announced by muted 'cellos and double-basses and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section.

The third theme, E-flat minor, *Allegretto vivace, 3-4*, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual theme.

The scherzo tempo changes to *Allegro animato, 4-4*, in which use is made chiefly of the motto theme. The final section is an *Allegro marziale animato*, which quickens to a final *presto*.

Liszt wrote at some length concerning this concerto in a letter to Eduard Liszt,* dated Weimar, March 26, 1857:—

"The fourth movement of the Concerto from the *Allegro marziale* corresponds with the second movement, *Adagio*. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance through the score. This kind of *binding together* and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the *Adagio* (B

* Eduard Liszt was the younger half-brother of Franz Liszt's father, but Liszt called him cousin as well as uncle. Eduard became Solicitor-general at Vienna, where he died February 8, 1879. Liszt was exceedingly fond of him, and in March, 1867, turned over to him the hereditary knighthood.

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major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the Adagio by flute and clarinet, just as the concluding passage is a Variante and working up in the major of the motive of the Scherzo until finally the first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

"The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast.

"As regards the triangle I do not deny that it may give offence, especially if struck too strong and not precisely. A preconceived disinclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them. And few conductors are circumspect enough to bring out the rhythmic element in them, without the raw addition of a coarse noisiness, in works in which they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement, which are effected by the instruments of percussion, would in more cases be much more effectually produced by the careful trying and proportioning of insertions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion *en canaille*, which must not make their appearance in the seemly company of the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale of the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that 'like draws to like,' and, as we are treated as impotent *canaille* amongst musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. Certainly here, as in all else, it is the right thing to seize upon and hold fast [the] mass of harmony. In face of the most wise prescription of the learned critics I shall, however, continue to employ instruments of percussion, and think I shall yet win for them some effects little known." (Englished by Constant Bache.)

This eulogy of the triangle was inspired by the opposition in Vienna when Pruckner played the concerto in that city (season of 1856-57). Hanslick damned the work by characterizing it as a "Triangle Concerto,"

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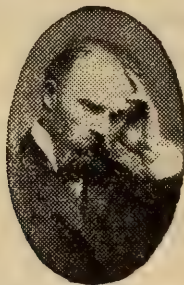
and for some years the concerto was therefore held to be impossible. It was not played again in Vienna until 1869, when Sophie Menter paid no attention to the advice of the learned and her well-wishers. Rubinstein, who happened to be there, said to her: "You are not going to be so crazy as to play this concerto? No one has yet had any luck with it in Vienna." Bösendorfer, who represented the Philharmonic Society, warned her against it. To which Sophie replied coolly in her Munich German: "Wenn i dös nit spielen kann, spiel i goar nit—I muss ja nit in Wien spielen" ("If I can't play it, I don't play at all—I must not play in Vienna.") She did play it, and with great success.

Yet the triangle is an old and esteemed instrument. In the eighteenth century it was still furnished with metal rings, as was its forbear, the sistrum. The triangle is pictured honorably in the second part of Michael Prätorius' "Syntagma musicum" (Part II., plate xxii., Wolffenbüttel, 1618). Haydn used it in his military symphony, Schumann in the first movement of his B-flat symphony; and how well Auber understood its charm!

We read in the Old Testament (2 Sam. vi. 5): "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals"; but should not the word "manghanghim" be translated "sistrums," not "cymbals"? The sistrum * jingled at the wanton and mysterious feasts of Isis as well as in the worship of Cybele. It was believed that if Ceres were angry at her priestess she struck her

* For a long and learned discussion whether the sistrum should be included in the cymbal family see F. A. Lampe, "De Cymbalis veterum" (L. i. c. 21, Utrecht, 1703).

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blind with a sistrum. Petronius tells us that it had the power of calming a storm. Jubas says that the instrument was invented by the Syrians, but Neanthes prefers the poet Ibycus as the inventor. Cleopatra used to wear the apparel of Isis, but is it true that at the battle of Actium she cheered her men by the sound of the sistrum, or is Virgil's line, "Regina in mediis patrio vocat agmina sistro," an unworthy sneer at that wonder of wonders?

The concerto has been played at these concerts by Adèle Margulies (October 17, 1885); Julia Rivé-King (October 16, 1886); Adele aus der Ohe (May 21, 1887, January 16, 1897); Paderewski (November 19, 1895); Mark Hambourg (January 24, 1903); George Proctor (January 30, 1904). It has been played in Boston by Rosenthal (his first appearance in the United States, November 9, 1888), d'Albert (November 30, 1889), Doerner (February 18, 1892), De Pachmann (Pension Fund Concert, November 27, 1904), and others, and even on a Jankó keyboard (Mathilde Rüdiger, December 20, 1893).

ENTR'ACTE.

D'INDY'S "CÉSAR FRANCK," I.

Vincent d'Indy's life of César Franck has been published by Félix Alcan, Paris. The volume is the second in a series "Les Maîtres de la Musique," edited by Jean Chantavoine.

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Franck's life was not an adventurous one and he was not a romantic personage. An entertaining book could be written about Lully, Handel, Haydn, Gluck, Mozart, Beethoven, Weber, Schumann, Liszt, Chopin, Berlioz, Wagner, or Tschaikowsky, with only a few references in each instance to the strictly musical career of any one of them and without any study of the quality of their music. Franck knew not court intrigues; noble dames did not conspire for him or against him; he was neither a man of the world nor a self-torturing analyst with a journal that reminds one of Rousseau or Senancour. Were he to figure in a novel of Parisian life, he would not be unlike the German music master in "Cousin Pons"; the latter is perhaps the more sharply defined character. Yet it is not hard to see why the disciples of Franck speak of Franck's life as heroic.

Mr. d'Indy is one of these disciples, and he frequently reminds the reader of the fact. He knew Franck well as musician and as man, and he admired and loved him when it was not the fashion to be a Franckist. As he himself says, and not without a flavor of bitterness that seasons other pages, the title "pupil of Franck" was not always considered a glory. "I have known the time when a young composer who had ventured to go to his home in the Boulevard Saint Michel to ask advice from the master, just to see him, would have veiled his face, if he had been questioned concerning his relations with the organist of Sainte Clotilde, and would have replied, as Peter to the high priest, 'I know not this man.'"

Dr. Johnson is known to us by his "brown coat with the metal buttons and the shirt which ought to be at wash," asthmatic gaspings and puffings, drumming with his fingers, tearing his meat, swallowing floods of tea, touching punctiliously all posts in his walk, treasuring bits of orange peel. He is a more distinct figure than many whom we meet in the street or at the club. Some of Plutarch's men and of Clarendon's friends and acquaintances are so well known to us that we shall recognize them at once in the next world: there will be no need of a formal introduction. Aubrey, Brantôme, Saint-Simon, had this happy trick of portraiture. There are biographers who have a soul above trifles. What to them is the precise whiskerage or the

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taste at table of the man whose life they take? But we know Hazlitt all the better on account of his pimples, and it would be a pleasure to know the brand of tobacco used by Charles Lamb just before he wrote the famous ode of renunciation. Disraeli tells us of the curtain of violet velvet, the Axminster carpet, the table of ivory marquetry, the inkstand,—a naiad with a golden urn,—vases released from an Egyptian tomb and ranged on a tripod of malachite, the portrait of a statesman, and the bust of an emperor that were in Sidonia's library. The reader at once wishes to know how Disraeli's library was furnished.

Mr. d'Indy has written a volume of two hundred and thirty-eight pages about César Franck and only forty-six of them are of a purely biographical nature.

How did Franck look to the passer-by? He was short in stature, with a highly developed forehead; with a quick and loyal glance, although his eyes were buried under the arch of his eyebrows; his nose was prominent, and his chin retreated under a large and extraordinarily expressive mouth; he was round-faced and he wore side whiskers. One of his friends told us that he looked like a respectable lawyer in a small French town. In no way did Franck call to mind the artist of the conventional type created by romantic legends or dear to Montmartre.

"Whoever jostled this man in the street, a man always in a hurry, with the face of an absent-minded person constantly making grimaces, trotting rather than walking, with a baggy coat, with trousers that were too short, would never have suspected how he was transfigured when, seated before the pianoforte, he explained or commented on some beautiful work, or when, with one hand on his forehead and the other about to combine the stops of the organ, he prepared one of his grand improvisations. Then music, as an aureole, wholly enveloped him; then, only then, was one struck by the conscious firmness of his mouth and chin, and only then did one remark the close identity between his broad, high forehead and that of the creator of the Ninth Symphony. The hearer felt himself overcome, almost frightened, by the palpable presence of genius shining around the highest and noblest figure of a musician produced in the France of the nineteenth century."

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NOVELTIES IN MOURNING

Little is said about Franck's domestic life. He married in 1848 a young woman of the stage, the daughter of Mme. Desmousseaux, a tragedian of some fame. He married her against the wishes of his parents, who were shocked at the thought of a theatre woman coming into the family. Franck was then in straitened circumstances. He was the organist of Notre Dame de Lorette, but the salary of a Parisian organist has always been small, and many of his piano pupils had left him. They were withdrawn by their parents on account of the squally political outlook. Perhaps the one romantic event in Franck's life was on his wedding day. The nuptial party was obliged to climb over a barricade on its way to the church, and the bride and the groom were helped in gallant fashion by the rioters behind the improvised fortification.

Mr. d'Indy says nothing about Franck's married life, and he mentions a son, Georges, only incidentally. We have heard that Franck was sadly henpecked; his wife constantly reminded him of the fact that his music was not popular; she begged him to compose in lighter vein, to follow the example of Jules Massenet and others; it is said that she knagged him in many ways. Perhaps her terrors have been exaggerated. The wife of a distinguished man is often misunderstood by his friends, possibly because she suspects the sincerity of their devotion, possibly because she has found out that the feet of the idol are clay. However irritating Mrs. Franck's tongue might have been, she might have coaxed her husband to wear trousers of a proper length. Dreamers, mystics, even sternly practical men of distinction, have been careless in this respect. It is commonly rumored that the late Johannes Brahms wore his trousers at half-mast, and there are pictures that unblushingly confirm the report that should be whispered.

The main question is this: Did Franck know that he was henpecked? Franck might well have thought, in his simplicity and purity, that all women were as his wife. Ironical or not, as the fact may be, he dedicated to her a song, "The Angel and the Child," and his "Beatitudes."

Franck was an indefatigable worker. Winter or summer he left his bed at half-past five and worked for two hours "for himself" at

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AND NOT BE FOWNES

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composition. After a slight breakfast he set out to give his lessons in all parts of the city. "Even to the end of his life this great man occupied the most of his time in teaching the piano to amateurs, even in classes at boarding-schools or colleges. Thus all day, on foot or in an omnibus, he would go from Auteuil to the Saint Louis, from Vaugirard to the faubourg Poissonnière." As a rule, he did not return to his calm lodging in the Boulevard Saint Michel until the evening meal, and, though he was tired out with the labor of the day, he, nevertheless, found a little time to orchestrate or copy his scores, when he did not set apart the evening for his organ pupils or for those to whom he taught composition, to lavish on them all disinterested, precious counsel. His chief works, the masterpieces that will resist the teeth of Time, were meditated, planned, and written in the early morning hours or in the few weeks of vacation from his duties at the Conservatory.

We are well informed as to the literary and artistic tastes, the views on social, political, religious subjects of certain celebrated composers. Berlioz, Schumann, Liszt, Wagner, wrote many articles for publication: they had facility of expression in words as in notes. Weber also wrote feuilletons easily and with force. Furthermore, the correspondence of Berlioz, Liszt, Wagner, gives an even more intimate insight into their tastes, opinions, beliefs. We know what books Beethoven read and the authors that he esteemed highly. He himself was one of Plutarch's men. Haydn kept a diary in London and was a shrewd observer. There were contemporaries of Chopin who have told us much about him and his characteristic fastidiousness in all matters of life and art. We know that Verdi was a simple man, happiest when on his farm, but his letters, especially those written about a proposed opera based on the story of King Lear, reveal him as a fine, discriminative critic. And what do we not know about Tschaikowsky! A man of wide reading, he gave in his letters and journal the reasons for his admirations and his hatreds, and with such keenness and gusto that the reader is convinced, for the time at least, and is ready to dislike that which once was dear to him. Furthermore, Tschaikowsky had a grim critical humor, as is shown in his parody of the French realistic style in fiction.

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Mr. d'Indy assures us that Franck's industry in music did not forbid acquaintance with current manifestations of art, and especially of literature. In the summer he rented a little house at Quincy, and there he reserved some hours for reading books, both new and old, often books of a serious nature. One day, seated in the garden, he kept smiling as he read, and one of his sons asked him the title of such an amusing book. Franck answered: "'Kant's Critique of Pure Reason.' It is very amusing." Mr. d'Indy adds: "Are not these words, coming from the mouth of a believer and a Frenchman, the most subtle criticism that can be made on the heavy and undigested work of the German philosopher?" De Quincey, who wrote a ludicrously savage attack on Kant for "his hatred to pure Christianity," and argued from the paradox that "in all probability Kant never read a book in his life," would have been delighted at this summary disposal of the great philosopher. Mr. d'Indy, in turn, might have borrowed De Quincey's adjective "incondite," *i.e.*, "without composition or digestion," to characterize Kant's diction.

Franck was a man of singular modesty. He wrote neither for money, immediate success, nor future glory. "He never pretended to do anything else save to express, as best he could, his thoughts and sentiments with the aid of his art." He was not feverish in his longing for honors and distinctions. It never entered his head to intrigue, or to solicit votes, for a chair at the Institute; "not that, like Degas or Puvis de Chavannes, he disdained the title, but because he naïvely thought he had not done enough to deserve the honor." Singularly modest as he was, he had confidence in himself when he wrote. It was his delight to assemble his pupils and play before them a new work; he would invite their criticism, and if their suggestions seemed well founded he would follow their advice. He was most appreciative of the good works of others, even of contemporaries, and on his death-bed he expressed, though suffering, his warm liking for Saint-Saëns's "Samson and Delilah." The phrase, "*J'aime*," was one of which he was never weary in praising a work or some detail in it. The personification of goodness in life and thought, he was not of a placid or cold nature: on the contrary, he was passionate, and his works bear testimony to this.

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He was righteously indignant against bad music, and he would thunder against his pupils when they were careless or stupid. He knew not suspicion or jealousy. He was disinclined to believe evil of any one. Not that he was a recluse or a fanatical ascetic, as some have thought. He gladly dined with friends or spent the evening with them. He was a devout Christian, but he was not by nature or through disappointment monastic.

The few important facts in the life of Franck have been told by Coquard, Imbert, Servières, and are to be found in the modern encyclopædias of musical biography. Mr. d'Indy has added certain details that are interesting in themselves or throw light on Franck as a composer.

Franck came of a Walloon family* which was in the sixteenth and seventeenth centuries a dynasty of painters. In his youth César studied drawing, and the taste remained with him when he reached maturity. Franck's father, a harsh and masterful man, was connected in some way with a bank, but he had many acquaintances in the world of art, and he decided that his two sons should be musicians. Mr. d'Indy says nothing about the career of César's brother, Joseph. We have been told that this brother drank immoderately, and did not hesitate to call on César for sums of money when the latter could ill afford to give it. Some of Joseph's music for the church is in the Brown Room of the Boston Public Library.

The father exhibited César as a child pianist in cities of Belgium, and the boy met Pauline Garcia, then also a child pianist. (Mme. Viardot was a year older than César, and her first piano lessons were given to her in Mexico when she visited America with her parents. She afterward studied in Paris with Meysenberg and Liszt, but in 1837 she made her first appearance as a singer at Brussels and abandoned the career of a pianist.) César, brought to Paris in 1835, entered the Conservatory in 1837, but the year before he took private lessons of Reicha. A volume of his manuscript exercises is in the collection that Mr. Brown so generously gave to the Boston Public Library.

* Some say that this family was of German origin. For an interesting analysis of the Walloon character see Maeterlinck's article published in the October number of *Putnam's Magazine*.

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Why did not César, who took prizes at the Conservatory with astonishing ease, compete for the Prix de Rome? It appears that his father wished him to be a pianoforte virtuoso, and thought he would thus gain fame and money; that he made the youth dedicate his first pianoforte trios to King Leopold I., and, building fantastic hopes on an interview granted at the palace in 1842, withdrew César from the Conservatory. Little is known about the two following years, which were spent in Belgium. In 1844 the family again settled in Paris, and was largely dependent on the earnings of the two sons. César worked day and night from that year to the year of his death, 1890. Shortly after his marriage he left his father's house and made his own home. He was exceedingly happy when he was appointed organist of Sainte Clotilde, for the organ was at the time one of Cavallé Coll's masterpieces, and it still retains its admirable qualities.

When the Franco-Prussian War broke out, Franck was too old for active service, but his patriotism ran high, and, reading an article in heightened prose published in the *Figaro*, he set music to it: "I am Paris, the Queen of Cities." This ode for tenor and orchestra was never published. Mr. d'Indy says that this was the first attempt of a composer to set music to a prose poem.

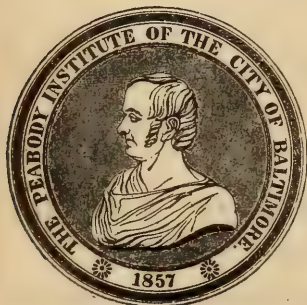
Mr. d'Indy, speaking of Franck's appointment as organ teacher at the Conservatory, says: "From that moment he began to be exposed to the animosity, conscious or not, of his colleagues, who always refused to consider as 'one of themselves' an artist who placed art above every other consideration, a musician who loved music with a sincere and disinterested love." He gives instances of this animosity shown toward Franck and his pupils. He assails the government for its neglect of this genius. It is true that the Minister of Fine Arts, ashamed, perhaps, of breaking an engagement with Franck,—he had promised to attend a private performance of "The Beatitudes,"—endeavored to make him a teacher of composition at the Conservatory after Massé's retirement, "but Ernest Guiraud, the author of 'Mme. Turlupin,' was preferred to the author of the 'Beatitudes.'" And then the government granted Franck a distinguished favor: "it raised him, with the tailors, the bootmakers, and the tradesmen of all sorts

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who dealt with official persons, to the high dignity of—officer of the Academy!" When Franck was given the ribbon of the Legion of Honor some years later, he received it as a functionary who had served over ten years, and not as a composer who had honored his country.

It was not till 1890, the year of his death, in his sixty-eighth year, that one of his works, the superb quartet, aroused the enthusiasm of the audience, and then Franck, pleased with his first success, said to a pupil: "See, the public is beginning to understand me."

In May of that year the pole of an omnibus struck him in the side, and he did not recover from the shock. In the autumn he had a serious attack of pleurisy. Complications followed, and he died. His burial was as simple as his life. Mr. d'Indy takes a morose pleasure in calling the roll of those who should have been present, from the representatives of the government to the officers of the Conservatory. "Ambroise Thomas, the director, who, all his life, poured out dithyrambic common-places over less worthy tombs, hastened to put himself in bed when they announced to him the visit of one of Franck's family calling to invite him to the ceremony." Fourteen years afterward, when Franck's statue was inaugurated in the Square of Sainte Clotilde, in the presence of an enthusiastic throng, the Conservatory that had ignored him living claimed him proudly as one of its own. The Institute was not represented, for, although it had welcomed nonentities, it never opened its doors to one of the greatest of French musicians.

"Of what importance, however, are these fleeting labels, these shabby distinctions to those who, as Veuillot in literature, Puvis de Chavannes in painting, César Franck in music, have known, by the beauty and the sincerity of their work, to deserve the free name of creative artist?"

SYMPHONY IN C MINOR, No. 1, Op. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But

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where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

* * *

When Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces.

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in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's Song of Destiny, violin solos by Bach (Joachim), Joachim's elegiac overture in memory of H. Kleist, and the symphony. This elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony

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was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School led by Joachim.

It is said that the listeners at Munich were the least appreciative; those at Carlsruhe, Mannheim, and Breslau were friendly. Dörffel wrote in the *Leipziger Nachrichten* that the symphony's effect on the audience was "the most intense that has been produced by any new symphony within our remembrance."

**

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

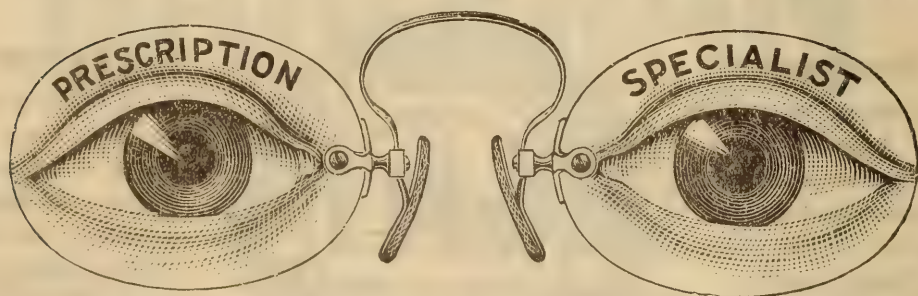
"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'er-dusted."

This much admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth

FRANK MÜLLER



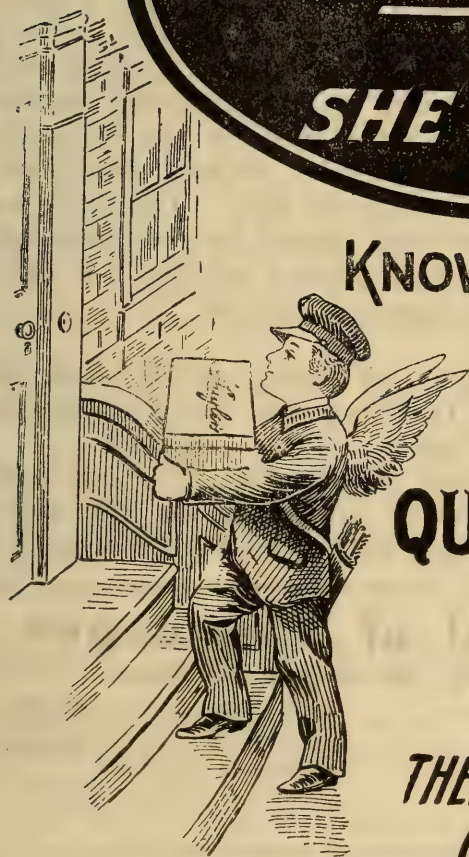
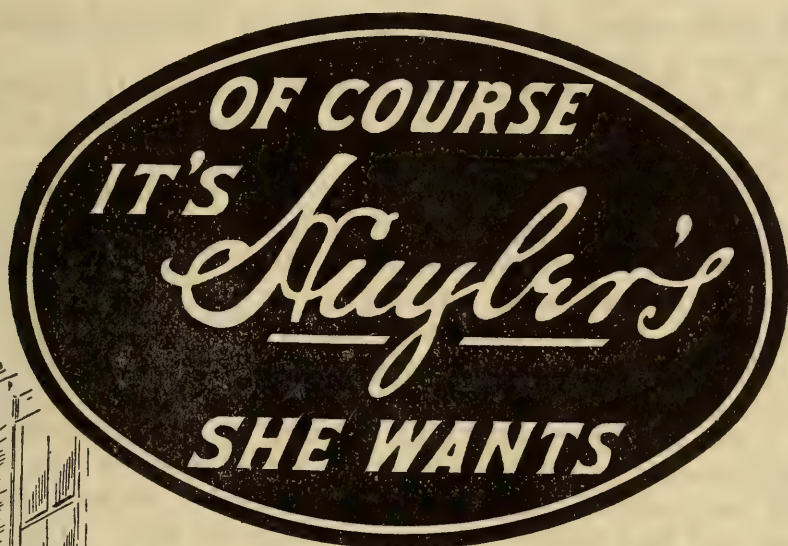
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Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the First Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

* * *

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude

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to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an *Adagio*, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

‘With the thirtieth measure the tempo changes to *più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer’s brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an im-

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pressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any ad-

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verse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

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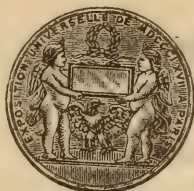
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Saint-Saëns Concerto in G minor, No. 2, for Pianoforte, Op. 22

- I. Andante sostenuto.
- II. Allegretto scherzando.
- III. Presto.

Beethoven Symphony No. 5, in C minor, Op. 67

- I. Allegro con brio.
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- III. Allegro; Trio.
- IV. Allegro.

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OVERTURE TO THE OPERA "OBERON". . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elves). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act

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ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco*, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

* * *

The story of Oberon was founded by J. R. Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux." As much fault has been found with the libretto, and several have endeavored to tinker the opera, the remarks of Planché himself are of interest. They may be found in his "Recollections and Reflections" (London, 1872), vol. i. pp. 79-84: "Such was the state of music in England six-and-forty years ago that when, in conjunction with Bishop, I had made an attempt in my second opera, 'Cortez; or, the Conquest of Mexico' (produced November 5, 1823), to introduce concerted pieces and a finale to the second act more in accordance with the rules of true operatic construction, it had proved, in spite of all the charm of Bishop's melody, a signal failure. Ballads, duets, choruses, and glees, provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the

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general,' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsman's Chorus and the diablerie in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English music *critics* to 'wind through a key-hole'!*

"An immense responsibility was placed upon my shoulders. The fortunes of the season were staked upon the success of the piece. Had I constructed it in the form which would have been most agreeable to me and acceptable to Weber, it could not have been performed by the company at Covent Garden, and if attempted must have proved a complete fiasco. None of our actors could sing, and but one singer could act—Madame Vestris, who made a charming Fatima. . . . No vocalist could be found equal to the part of Sherasmin (*sic*). It was, therefore, acted by Fawcett, and a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.' Braham, the greatest English tenor perhaps ever known, was about the worst actor ever seen, and the most unromantic person in appearance that can well be imagined. His deserved popularity as a vocalist induced the audience to overlook his deficiencies in other qualifications, but they were none the less fatal to the dramatic effect of the character of Huon de Bordeaux, the dauntless paladin who had undertaken to pull a hair out of the Caliph's beard, slay the man who sat on his right hand, and kiss his daughter! Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability. . . .

"My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera, such as would be required at the present day. I am happy to say that I succeeded in that object, and had the great gratification of feeling that he fully appreciated my motives, and approved of my labors.

* In a number of the *Quarterly Musical Magazine and Review* for June, 1825, a critic, describing the music of "Der Freischütz," says: "Nearly all that was not irresistibly ridiculous was supremely dull."—J. R. P.

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"Much has been said of the want of human interest in the story. The same complaint might be made of nearly every drama founded on a fairy tale, or in which supernatural agency is employed to work out the plot. But it seems to have escaped the objectors that, as far as the expression of the passions is concerned, there can be no difference, either in words or music, whether the personages are mortals or fairies. The love, the jealousy, the anger, the despair of an elf or a demon must be told in the same language, and set to the same notes, as would be employed to express similar emotions in human beings, while much more scope is given to the fancy of the composer in the supernatural situations. But, independently of this argument, the trials of Huon and Rieza (*sic*) are among the severest known to humanity,—shipwreck on a desolate island, separation, slavery, temptation in its most alluring forms, and the imminent danger of death in the most fearful,—not, as the writer of 'The Life of Weber' incorrectly states, 'with the lily wand of Oberon always behind them,' but utterly hopeless of fairy aid; for the magic horn that should evoke it is lost before their trials commence, and only recovered at the last moment, to bring the opera to

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a happy termination. That I may have failed in my attempt to depict the passions aroused by those situations is another question, and that I leave the critics to decide. I simply contend that the charge of want of human interest in the story is not founded on fact."

* * *

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

* * *

Planché's libretto was translated into German by R. G. Th. Winkler, whose pseudonym was Th. Hell. An early version, "orchestrated, increased, and modified; from the pianoforte score by Franz Gläser," was produced in Vienna. Later the recitatives supplied by Benedict for performance in Italian were used in Germany, also *secco* recitatives by Lampert, the court conductor at Gotha; and recitatives by Franz Wüllner were approved in many German theatres. The character of the *Singspiel* therefore wholly disappeared. A new version of "Oberon,"

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with libretto revised by Major Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day." Still another version was produced at the Dresden Court Opera, September 29, 1906. There was a new dialogue by an unnamed person, but Weber's music remained unchanged. The new dialogue was based on Hell's translation.

* * *

The woman who created the part of Rezia was Mary Anne Paton, who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the high school; and, as a little girl, she played the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions. She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as Susanna in "The Marriage of Figaro," triumphed gloriously, and was then engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her complexion clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity. . . . Her voice was sweet, brilliant, and powerful, its compass extending from A to D or E, and her intonation was correct. . . . Her style was naturally florid. . . . She had warm sensibility."

About this time Miss Paton fell madly in love with a young man

GLOVES MAY BE RIGHT
AND NOT BE FOWNES

BUT THEY CAN'T BE

FOWNES

AND NOT BE RIGHT.

named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy," was consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

Weber first heard Miss Paton—for she kept her maiden name—in his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote, "Miss Paton sang superbly."

Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton

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as Lady Lennox was well treated by her husband's family: "She was never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer:—

"He charged Lady Lennox with having transferred her affections from himself to Wood. The lady repelled the allegation indignantly. Crimination and recrimination followed; and Lennox, forgetful of every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

"The man who lays his hand upon a woman, save in the way of kindness, Is a wretch, whom 'twere gross flattery to call a coward."

"The injured woman rose with a changed spirit, and left the house of Lord Lennox, never to return."

Wood and Miss Paton were married in 1831. The jewels given her by Lord Lennox were sold, and brought five hundred and twenty-nine pounds.

The Woods first visited the United States in 1833, and appeared at the Park Theatre, New York, in September. Richard Grant White is the author of this characteristic note: "Her voice was powerful, of uncommon compass, and agreeable in quality, although not sympathetic. Her vocalization was moderately good, her style brilliant; and as a bravura singer she could hold her own even with all but the greatest of the Italian 'prima donnas of her day. It was in finish of vocalization, in purity and simplicity of style in cantabile passages (supreme test of high vocal art), and in expression, that she fell short of their excellence. She was a 'fine woman,' but not handsome, her mouth being so large that when she opened it it became cavernous, with stalactic teeth. But her eyes were bright, and her face when she was acting pleased her audiences. She had been married to Lord William Lennox, a squint-eyed scapegrace, who treated her so brutally that she obtained a divorce from him and eagerly accepted as her

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second husband Joseph Wood, a tall, handsome pugilist, whose fine, but quite uncultivated, tenor voice took him out of the prize ring, and who won her heart by giving her noble husband a thrashing. . . . Mrs. Wood was worshipped almost as if she had been a beauty. I remember, being at boarding-school, in the lowest form, how a young gentleman in the highest, the cock and the swell of the school,—an awful being who had attained the mature age of perhaps seventeen years, and of whom it was said that he could raise whiskers,—returning from Philadelphia after the long vacation, brought with him a lithographic portrait of Mrs. Wood as Amina. This he had framed and hung in the most conspicuous part of his room, with a crimson cushion before it, upon which he compelled all his visitors to kneel, at least once, on pain of exclusion from his apartment and his good graces. The Woods preserved their popularity here until, on occasion of a petty quarrel with a New York actress named Conduit, there was a cabal raised against them, the American eagle screamed defiance, and amid a disgraceful disturbance, which attained almost the proportions of a riot, they were driven from the stage of the Park Theatre in 1836."

General James Watson Webb of the *Courier* was prominent in fomenting this row, which is described at length in the "Memoirs" above quoted. All sorts of missiles were thrown on the stage, from a cent to a piece of a bench six feet long. The friends of Wood—among them were Wetmore, Hone, Ogden, Pell, Livingstons, and Carrolls—presented the Woods with "a splendid service of plate." Of this service

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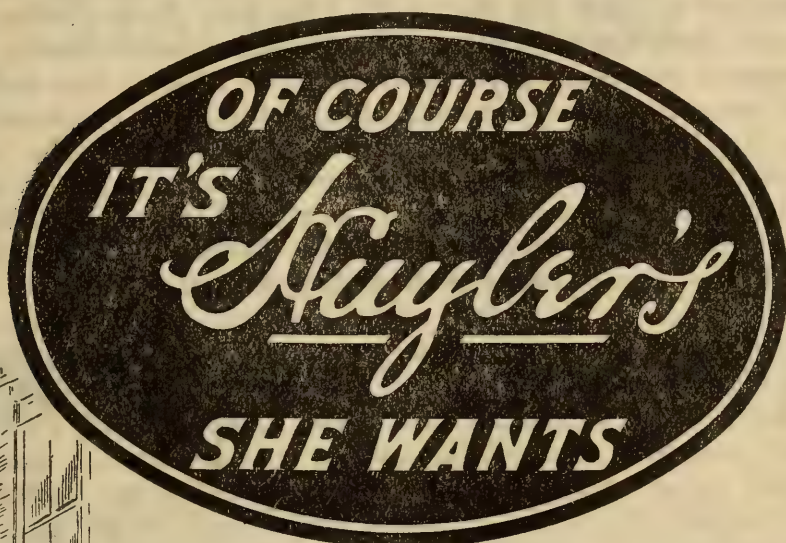


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The Woods made their first appearance in Boston, December 4, 1833, in an English adaptation of Rossini's "La Cenerentola." They were here again in 1835, 1836, 1840. And here, too, there were squabbles, which are described in Colonel W. W. Clapp's "Record of the Boston Stage."

In 1843 Mrs. Wood entered a convent, which she soon left. Her career as a public singer ended about 1844. She went into the country and took "a warm interest in the Anglican service," drilled a choir, and sang solos. She died in 1864. Her husband married a singer named Sarah Dobson, and died in 1890.

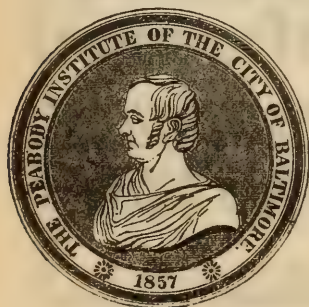
* * *

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon

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the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

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drums, strings, and for the third movement a pair of cymbals *ad libitum* is indicated. The score is dedicated to Mme. A. de Viliers, *née* de Haber.

The first movement opens with a cadenza in free counterpoint for the pianoforte alone, *Andante sostenuto*, G minor, 4-4 (but the measures are not marked in the score until the orchestra enters). The cadenza grows more and more brilliant. The orchestra enters fortissimo with two chords of the tonic and the dominant (first inversion). The oboe has a recitative-like phrase, which is at first accompanied by the pianoforte. This recitative leads to the announcement of the first theme by the pianoforte alone. During the development the strings enter in accompaniment. A subsidiary theme in B-flat major is given to the pianoforte after passages in imitation. A new phrase, an episodic one, for the clarinet, leads to a change of tempo, *più animato*. The pianoforte begins a long climax of passage-work; rapid double thirty-second notes in the right hand against slow arpeggios in the left are succeeded by octaves and chords which grow more and more brilliant, and they are accompanied at first by sustained harmonies in the strings and wood-wind, then by the whole orchestra. The pace becomes twice as fast as before; but there is a sudden return to the original tempo with the first theme fortissimo in G minor in violins, violas, and 'cellos, against stormy octaves and double arpeggios for the pianoforte. The latter instrument continues the theme, which soon passes into the flute, oboe, and clarinet, in octaves, while the pianoforte keeps up its ar-

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peggio accompaniment. An unaccompanied cadenza for the pianoforte follows, in which figures from the first theme are worked out. The orchestra enters, and leads to a coda, which ends with a repetition of the forcible orchestral passage which first introduced the chief theme.

The second movement, *Allegretto scherzando*, E-flat major, 6-8, has the character of a scherzo and the form of a first movement of a symphony. After a pizzicato chord and quick, rhythmic beats of the kettledrums, the first theme is announced by the pianoforte alone, and is then developed by the pianoforte and the orchestra, in alternation and also together. The second theme, B-flat major, is sung by wind and stringed instruments against a species of guitar accompaniment rhythmized in an original fashion in the pianoforte, which soon takes part in the development. There is a short free fantasia, and the third part has the conventional relationship with the first. There is a short coda, and the movement ends *pianissimo*.

The Finale, *Presto*, in G minor, 4-4 or really 12-8 time, has the character of a brilliant saltarello. Rapid triplets in the bass of the pianoforte are followed by a repetition of the figure by all the strings against a chord for wind instruments and kettledrums. The pianoforte has the first theme and develops it. There is a sudden modulation to A major, and the second theme enters. The saltarello rhythm is abandoned, but only for a time, and the melody is given to the piano-

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forte. The two themes are worked out elaborately by the pianoforte. An episode follows in which wood-wind instruments and horns, strengthened afterward by the strings, play a choral in full harmony against a persistently trill figure in the pianoforte. This figure is taken from the second theme. The choral is repeated in half notes. The third part of the movement stands in regular relations to the first. The second theme is now in D major. There is a brilliant coda.

ENTR'ACTE.

A PHASE OF BEETHOVEN.

BY VERNON BLACKBURN.

One wonders if ever in the history of music it will be possible to give a judgment which shall be universally absolute on the subject of Beethoven's Ninth Symphony, where it lies in relation to all his own art, where it lies in relation to all art before and after it. The subject reappears to the mind after another reading of the difficulties, the troubles, the enthusiasms, the doubts, the despairs which formed the atmosphere through which Wagner gave his very memorable, if much debated, performance of the colossal work at Dresden in 1846. The controversy at the time was a keen one. Mr. C. F. Glasenapp, the second volume of whose biography of Wagner, as we have before mentioned, was, in a translated form by Mr. W. Ashton Ellis, issued a little while ago, dealt with the matter. Mr. Glasenapp, indeed, forgetting that he himself uses the pen for the emanation of his opinions, falls foul, in the most alarming manner, of the "gentry of the pen," the "reptiles," and one scarce knows how many else who dared to have an individual opinion concerning either the performance of that occasion or upon the imperial place which the Symphony takes in Beethoven's deathless list.

The performance, of course, has become a matter of history; and it

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is impossible to-day to speak save through the mouths of either the "archangels" or the "reptiles," however you may view them in that connection. There is no earthly doubt, on the one hand, that Wagner, to put the matter mildly, assumed a dictatorial position in regard to the score—on the principle apparently that "what an artist has not done he should, on certain occasions, have done." There is equally no doubt that there were some who blamed, some who approved his attitude. For a crucial example, take the famous story, which is perfectly authentic, of the bandsmen (the translator calls them, as usual "gentry") who declared that D, and not D-flat, was marked in their score. "You must alter it; it's wrong; it ought to be D-flat." The story would clearly have no point at all if it were not supposed to point to the personal Wagnerian element in the matter.

On the other hand, the relation of the Ninth Symphony to musical art generally is a matter of more personal opinion, and the discussion is repeatedly a fascinating one. In this respect we have before expressed our views in these columns; but it is a matter really of the utmost importance as dealing with all artistic development. It would appear that the artist, advancing ever upon the paths of his quest after the final expression of his final artistic sentiment, gradually sets aside the mingling of the external with the spiritual world until the point may come, in an extreme case, when he (by some misfortune of exaggeration) speaks a language that is practically unintelligible to the average man. Here you fall upon two distinct and separate classes—the class which in the end does finally reach, as it were, an utterance which is the ultimate perfection, the last fruits, of an artistic personality, and the class which mingles personal formulas into a sort of new gibberish. Two supreme cases of this advance to a sane fruition are Shakspeare and Rembrandt. Many cases in which what may be called "middle-

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period" work was by far the best, and in which final work has a sort of relation, in fact, to an express at too high a speed, twisting the lines in its hurried progress, will, doubtless, at once occur to the well-informed in examples that belong to our own generation. The point is this: Was Beethoven just over the verge of this peculiar tendency to exaggeration when he composed the Ninth Symphony, and had he reached his maximum of combined sanity and inspiration in the Seventh?

It is—though we frankly know that to many the answer is a foregone conclusion one way or the other—a difficult matter to decide. One while, in one mood, the answer is on this side; another while, in another mood, the answer is on that side; and it would be the height of intolerance, we think (intending correspondents may perhaps be inclined to remember), if either answer should be regarded as a sign of hopelessness on the part of the man who made it. Having made that preliminary statement, we may reassert our own view that in a *plebiscite* on the subject we should plump for the Seventh. Comparisons need not be reiterated, and in any case they are singularly futile; but upon purely æsthetic grounds we make our preference. We would wager, however, that not nearly so much glory would have issued from the performance of the Seventh at the opening of Bayreuth as from one of the Ninth. Men are often used to judge by difficulties. Hannibal has more glory for crossing the Alps than has Scipio for Hannibal's ultimate defeat.

SYMPHONY No. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

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The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

*Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 20, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.



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Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from *Fidelio* to *Arsaces*, from *Donna Elvira* to *Fatime* in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido" had been composed in 1796 for Josephine Duschek. The "Fantasia," for pianoforte, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement, full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scribes do at home." Reichardt censured the performance of the Hymn—a gloria—and the Sanctus, and said that the pianoforte con-

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certainly was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhouski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his mag-

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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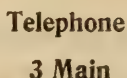
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nificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked, and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from

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piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

“To sustain one’s self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck’s ‘*Notre général vous rappelle.*’ Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it.”

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

We have stated that Beethoven made sketches for three movements of this symphony as early as 1800 and 1801. There are notes in a sketch-book dated 1795 for a symphony in C minor, and one of the themes (C minor, presto, 3-4) bears a resemblance to the chief theme of the scherzo in the Fifth. In another sketch-book which contains

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studies for the Prisoners' Chorus in "Fidelio" there is an Andante quasi minuetto in which there are hints, as also in a presto, at the famous initial theme of the symphony.

The autograph manuscript of the symphony which is in the possession of Felix Mendelssohn's family bears this title: "Sinfonie da L. v. Beethoven."

The copy that was sent to the publishers is entitled: "Sinfonia 5ta da Luigi van Beethoven."

The dedication was suppressed when the score was published in 1826, and the title then read: "Cinquième Sinfonie en *ut mineur*; C moll: de Louis van Beethoven."

The rehearsals for the first performance were stormy. The orchestra resented Beethoven's brusque behavior. In the performance of the Fantasia with chorus at the concert, the orchestra made a mistake, and Beethoven arose and exclaimed to the players: "Silence! silence! That's not right. Once more, once more." He thought it was his duty to correct the fault, and that the audience deserved a perfect performance. The Viennese correspondent of the *Allgemeine Musikalische Zeitung* of Leipsic stated in his short account of the concert that the performance was generally weak.

In 1810 E. T. A. Hoffmann wrote the first long analysis and serious review of the work, and it may be said that this fantastical writer and musician was the first man of acknowledged reputation to appreciate the grandeur of the work.

First performances: Leipsic, February 9, 1809 (Gewandhaus); Breslau, March 22, 1809; London, April 15, 1816 (Philharmonic); Paris, April 13, 1828 (Conservatory concert); Budapest, December 3, 1854; St. Petersburg, March 23, 1859; Moscow, March 22, 1861; Rome, November 9, 1877; Madrid, 1878.

It is probable that there were earlier performances in the Russian cities and in Rome than those found by Mr. J. G. Prod'homme in the annals of respective orchestral societies and here quoted.

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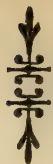
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PROGRAMME.

Rimsky-Korsakoff . Overture to the Opera, "The Betrothed of the Tsar"

Strube . . . Concerto in F-sharp minor, for Violin and Orchestra

- I. Allegro assai.
 - II. Reverie: Adagio.
 - III. Passacaglia: Andantino grazioso.
-

Brahms Symphony No. 1, in C minor, Op. 68

- I. Un poco sostenuto; Allegro.
 - II. Andante sostenuto.
 - III. Un poco allegretto e grazioso.
L'istesso tempo.
 - IV. Adagio; Allegro non troppo, ma con brio.
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OVERTURE TO THE OPERA, "THE BETROTHED OF THE TSAR."

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18, 1844;*
now living at St. Petersburg.)

Rimsky-Korsakoff finished "Zarskaja Newesta" ("La Fiancée du Roi"), an opera in three acts, in 1898. The libretto was founded on a comedy by Leo Mei, a Russian poet and dramatist (1822-62). The examination committee of the Imperial Opera House objected to it on the ground that the character of a former ruler of all the Russias was treated too familiarly: such was the story spread abroad early in the fall of 1899, and the story crossed the Atlantic; but the composer wrote a letter of contradiction, in which he said that he had never submitted his opera to the committee. "Foreign composers," he added, "whose operas are about to be performed at the Court Opera do not petition the managers for a performance of their works, and do not subject them to an examination. Why should Russian composers whose works are published be obliged to send their operas to the managers and beg a performance? The very publication of an opera is at once a submittal of it to all opera-managers, whose duty it is to be on the watch for such new publications, to examine them, and to choose the ones that are fit for performance."

"The Betrothed of the Tsar" was produced at the Solodornikoff Theatre, Moscow, on November 3, 1899. Ippolitoff Ivanoff conducted. The theatre was crowded, and the success of the opera was immediate and great. The composer is said to treat certain scenes with the rhythmic, tonal, and melodic characteristics of Russian folk-song, but with themes of his own invention.

The libretto is a blood-and-thunder dramatization of a story of

* This date is given in the catalogue of Belaïeff, the Russian publisher. One or two music lexicons give May 21.

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Russia in 1572, based on the Oriental custom of the ruler's choice of a bride from all the fairest and assembled maidens. ("Then said the king's servants that ministered unto him, Let there be fair young virgins sought for the king: and let the king appoint officers in all the provinces of his kingdom, that they may gather together all the fair young virgins unto Shushan the palace, to the house of the women, unto the custody of Hege the king's chamberlain, keeper of the women; and let their things for purification be given them: and let the maiden which pleaseth the king be queen instead of Vashti. And the thing pleased the king; and he did so."—ESTHER ii. 2-4.)

Ivan the Fourth and the Terrible, who served Rubinstein as the subject of a symphonic poem, chose Marfa, a merchant's daughter. She was betrothed to the boyar Lykov, and with her was Griaznoj, captain of the guards, madly in love. The captain sought from a learned leech a love potion, that he might put it in a wine cup for Marfa, that she might then forget her lover, that she might glow with love for him. But a woman, Ljubascha, the discarded mistress of Griaznoj, sought out the physician, and contrived that a potion should be substituted, a poisonous potion that would destroy the famous beauty of Marfa. And her beauty was destroyed at the very time of the Tsar's choice, and Marfa was sick unto death, and her brain was turned. Griaznoj was about to confess, when he learned from



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Ljubascha's own mouth that she was the plotter of the mischief. He stabbed her and gave himself up to justice.

The opera was produced in Czech at Prague, December 4, 1902.

The overture, which does not suggest operatic horrors, is a composition that requires no analysis. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, a set of three kettledrums, harp, and the usual strings. It opens in D minor (allegro), and there are two endings, one that goes directly into the music of the first scene of the opera and one that is designed for concert use.

The first performance of the overture in the United States was at a concert of the Boston Symphony Orchestra, November 15, 1902. The overture was played again at one of these concerts, April 16, 1904.

Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at these concerts on April 17, 1897, December 11, 1897, January 13, 1900, February 4, 1905; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; "Sadko," a musical picture, Op. 5, March 25, 1905.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, but even then he gave much time to music. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that in 1862 he came as an officer to the United States. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group—Borodin, Moussorgsky, Cui, were the others—who,

* Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony and other orchestral pieces, as "King Lear," "Thamara"; piano pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

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under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, afterward led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Borodin wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodin, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodin, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the

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aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Khovanschtchina" * (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodin. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was Borodin who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko"† to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau ‡ he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodin, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to

* Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chaue" (St. Petersburg, 1886), played here at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

† Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

‡ She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890.

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succeed elsewhere before they applaud them at Petersburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodin, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodin have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but

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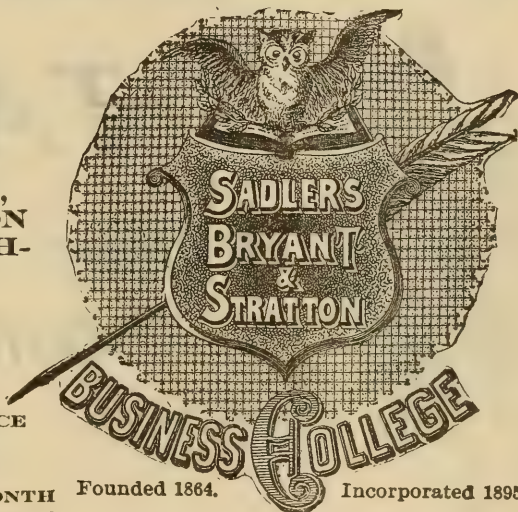
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Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

Two more recent opinions concerning the music of this Russian composer are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him in instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not

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been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harim. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true

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See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97-140).

Tschaikowsky wrote in a letter to Mrs. von Meck (dated San Remo, January 5, 1878): "All the young composers of St. Petersburg are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high above all other musicians in the world. Rimsky-Korsakoff is (of late years) an exception. He is truly a self-taught composer, as the others, but a mighty change was wrought in him some time ago. This man is by nature very serious, honorable, conscientious. As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. This he believed at first. His first compositions showed a conspicuous talent, wholly devoid of theoretic education. In the circle in which he moved each one was in love with himself and the others. Each one strove to imitate this or that work which came from the circle and was stamped by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago

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came to the conviction that the ideas preached in the circle were wholly unfounded; that the scorn of school and classical music and the denial of authorities and master-works were nothing else than ignorance. I still have a letter of that period which much moved and impressed me. Rimsky-Korsakoff was in doubt when he became aware of so many years passed without advantage and when he found himself on a road that led nowhere. He asked himself: 'What shall I then do?' It stood to reason he must learn. And he began to study with such fervor that school-technic was soon for him something indispensable. In one summer he wrote a mass of contrapuntal exercises and sixty-four fugues, of which I received ten for examination. The fugues were flawless, but I noticed even then that the reaction was too violent. Rimsky-Korsakoff had jumped suddenly from contempt for the school into the worship of musical technic. A symphony and a quartet appeared soon after; both works are full of contrapuntal tricks, and bear—as you justly say—the stamp of sterile pedantry. He has now arrived at a crisis, and it is hard to predict whether he will work his way till he is a great master or whether he will be lost amid hair-splitting subtleties."

It should be remembered that this was written before the teacher of Glazounoff had composed his "Scheherazade" and his "Capriccio Espagnol," orchestral works of gorgeous color and bold imagination, and his better operas. Tschaikowsky in later years showed the warmest appreciation for his colleague and his works. He wrote in his diary of 1887: "I read Korsakoff's 'Snegourootchka,'* and was enchanted by his mastery; I even envied him, and I should be ashamed of this."

Tschaikowsky first became acquainted with compositions by Rimsky-Korsakoff when he visited St. Petersburg in 1867 and made his first public appearance as a conductor, at a concert in aid of the famine fund (March 2). He led the Dances from his own "Voyevode," and Rimsky-Korsakoff's Serbian Fantasia was on the programme. Early in 1871 Balakireff wrote Tschaikowsky that Mme. Rimsky-

* "The Snow Maiden," a fantastic opera in a prologue and four acts, book based on a poem by Ostrowski, music by Rimsky-Korsakoff, was produced at St. Petersburg in March, 1882. It will soon be performed in Paris.

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Korsakoff (born Nadejda Pourgould) had scratched out certain chords in the manuscript score of Tschaikowsky's "Romeo and Juliet" overture fantasia, sent to Balakireff for criticism, "with her own fair hands, and wants to make the pianoforte arrangement end pianissimo." (In the final arrangement the composer omitted these chords.)

In 1872 Tschaikowsky, visiting St. Petersburg again, met frequently the members of the "Invincible Band," and it is said that under their influence he took a Little Russian folk-song as the subject of the finale of the Second Symphony. "At an evening at the Rimsky-Korsakoff's," he wrote, "the whole party nearly tore me to pieces, and Mme. Korsakoff implored me to arrange the Finale for four hands."

We find Tschaikowsky writing to Rimsky-Korsakoff from Moscow, September 22, 1875: "Thanks for your kind letter. You must know how I admire and bow down before your artistic modesty and your great strength of character! These innumerable counterpoints, these sixty fugues, and all the other musical intricacies which you have accomplished,—all these things from a man who had already produced a 'Sadko' eight years previously,—are the exploits of a hero. I want to proclaim them to all the world. I am astounded, and do not know how to express all my respect for your artistic temperament. How small, poor, self-satisfied, and naïve I feel in comparison with you! I am a mere *artisan* in composition, but you will be an *artist*, in the fullest sense of the word. I hope you will not take these remarks as flattery. I am really convinced that with your immense gifts—and the ideal conscientiousness with which you approach your work—you will produce music that must far surpass all which so far has been composed in Russia. I await your ten fugues with keen impatience. As it will be almost impossible for me to go to Petersburg for some time to come, I beg you to rejoice my heart by sending them as soon as possible. I will study them thoroughly and give you my opinion in detail. . . . I should very much like to know how the decision upon the merits of the (opera) scores will go. I hope you may be a member of the committee. The fear of being rejected—that is to say, not only losing the prize, but with it all possibility of seeing my 'Vakoula' performed—worries me very much."

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He wrote to Rimsky-Korsakoff, November 24 of the same year, about a pianoforte arrangement of his second quartet by Mme. Rimsky-Korsakoff, and ended: "A few days ago I had a letter from von Bülow, enclosing a number of American press notices of my pianoforte concerto.* The Americans think the first movement suffers from 'the lack of a central idea around which to assemble such a host of musical fantasies, which make up the breezy and ethereal whole.' The same critic discovered in the finale 'syncopation on the trills, spasmodic interruptions of the subject, and thundering octave passages'! Think of what appetites these Americans have: after every performance von Bülow was obliged to repeat *the entire finale*! Such a thing could never happen here." The next month Rimsky-Korsakoff answered: "I do not doubt for a moment that your opera will carry off the prize. To my mind the operas sent in bear witness to a very poor state of things as regards music here. . . . Except your work, I do not consider there is one fit to receive the prize or to be performed in public."

Tschaikowsky wrote to his colleague, October 11, 1876: "I know how your quartet improves on acquaintance. The first movement is simply delicious and ideal as to form. It might serve as a pattern of purity of style. The andante is a little dry, but just on that account very characteristic—as reminiscent of the days of powder and patches. The scherzo is very lively, piquant, and must sound well. As to the finale, I freely confess that it in no wise pleases me, although I acknowledge that it may do so when I hear it, and then I may find the obtru-

* It will be remembered that the first performance of Tchaikowsky's pianoforte Concerto in B-flat minor was by von Bülow at Boston, October 25, 1875, in Music Hall. Mr. Lang conducted the orchestra, which was a small one. There were only four first violins.—ED.

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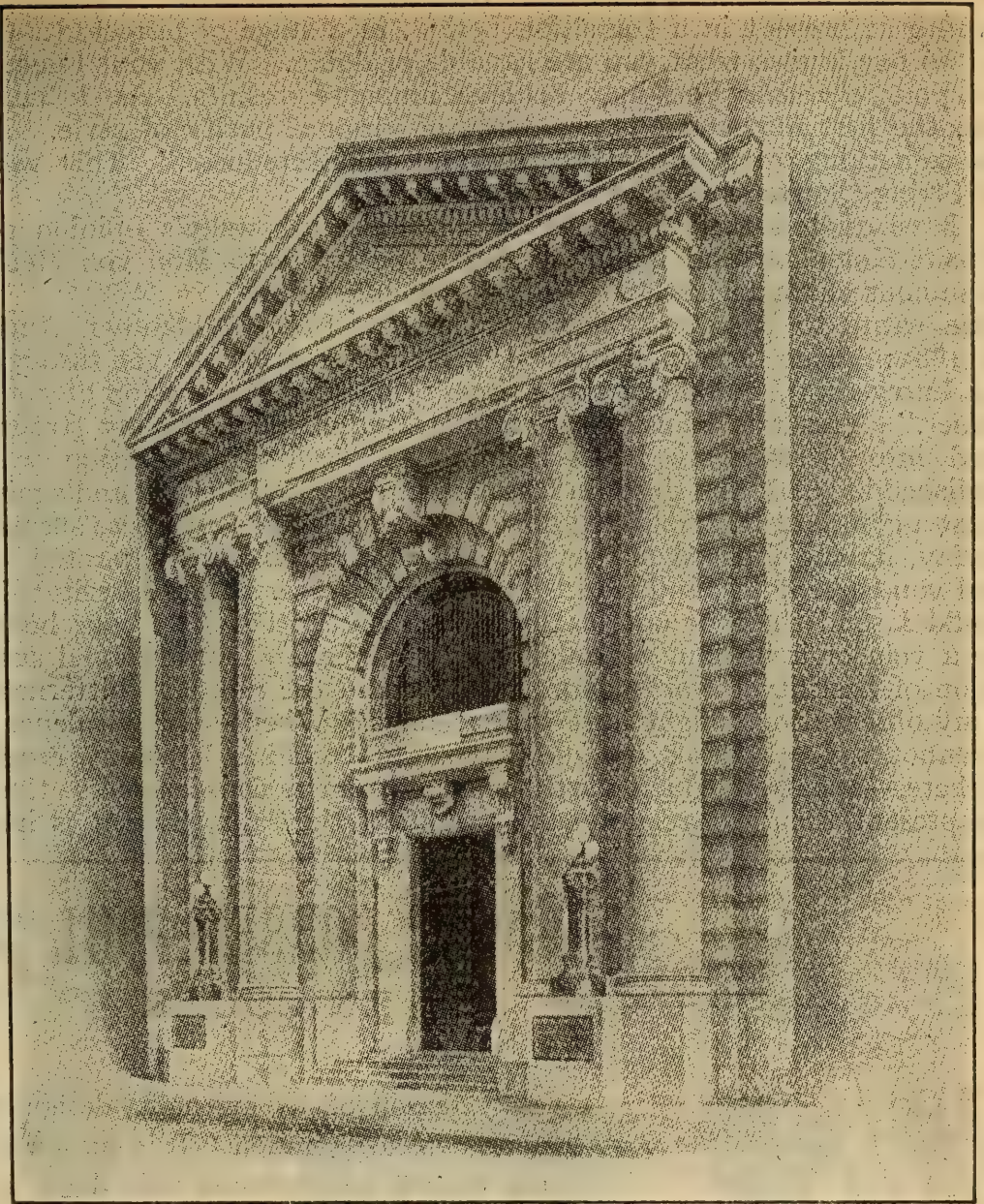
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sive rhythm of the chief theme less frightfully unbearable. I consider you are at present in a transition period, in a stage of fermentation; and no one knows what you are capable of doing. With your talents and your *character* you may achieve immense results. As I have said, the first movement is a pattern of virginal purity of style. It has something of Mozart's beauty and unaffectedness." This was the String Quartet in F major, Op. 12.

I have quoted these excerpts to show Tschaikowsky's opinion of Rimsky-Korsakoff and his works before he wrote to Mrs. von Meck his famous characterization of the "Invincible Band."

He wrote to Rimsky-Korsakoff afterward from Maidanovo, April 18, 1885: "Since I saw you last I have had so much to get through in a hurry that I could not spare time for a thorough revision of your primer." This was Rimsky-Korsakoff's Treatise on Harmony (translated into German by Hans Schmidt). The original edition was published in 1886; the third, in Russian, in 1893. "But now and again I cast a glance at it, and jotted down my remarks on some loose sheets. To-day, having finished my revision of the first chapter, I wanted to send you these notes, and read them through again. Then I hesitated: should I send them or not? All through my criticism of your book ran a vein of irritation, a grudging spirit, even an unintentional suspicion of hostility towards you. I was afraid the mordant bitterness of my observations might hurt your feelings. Whence this virulence? I cannot say. I think my old hatred of teaching harmony crops up here,—a hatred which partly springs from a consciousness that our present theories are untenable, while at the same time it is im-

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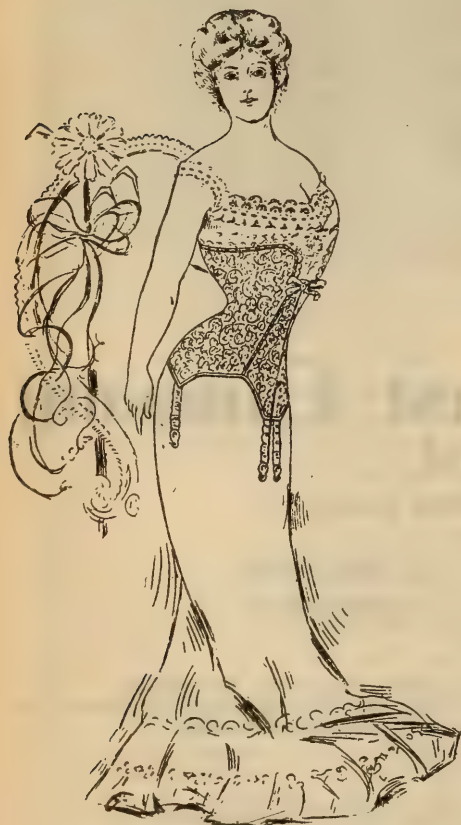
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possible to build up new ones, and partly from the peculiarity of my musical temperament, which lacks the power of imparting conscientious instruction. For ten years I taught harmony, and during that time I loathed my classes, my pupils, my text-book, and myself as teacher. The reading of your book reawakened my loathing, and it was this which stirred up all my acrimony and rancour. . . . Dare I hope that you would accept the position of the Director of the Moscow Conservatory, should it be offered you? I can promise you beforehand so to arrange matters that you would have sufficient time for composing, and be spared all the drudgery with which N. Rubinstein was overwhelmed. You would only have the supervision of the musical affairs. Your upright and ideally honorable character, your distinguished gifts, both as artist and as teacher, warrant my conviction that in you we should find a splendid Director. I should consider myself very fortunate, could I realize this ideal." Rimsky-Korsakoff declined the offer, courteously but in no uncertain words.

One more excerpt, to show the unselfish nature of Tschaikowsky. He wrote to Rimsky-Korsakoff, November 11, 1886: "I have a favor to ask you. Arensky is now quite recovered, although I find him somewhat depressed and agitated. I like him so much and wish you would sometimes take an interest in him, for, as regards music, he venerates you more than any one else. The best way of doing this would be to give one of his works at one of your next concerts. There, where all Russian composers find a place, should be a little room for Arensky, who, at any rate, is as good as the rest. But as you would not like to offend any one, I propose that you should put

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one of Arensky's works in the programme of your fourth concert instead of my 'Romeo' overture. He needs stirring up; and such an impulse given by you would count for so much with him, because he loves and respects you. . . . I must add that your 'Spanish Capriccio' is a *colossal masterpiece of instrumentation*, and you may regard yourself as the greatest master of the present day."

* * *

On March 19, 1905, Rimsky-Korsakoff was dismissed from the Conservatory of the Imperial Society of Russian Music. He had written an open letter to the Director of the Conservatory, protesting against the intrusion of an armed force, against the reopening of the classes contrary to the advice of the "Artistic Council," and against the dilettantism which rules absolutely the affairs of the Conservatory.

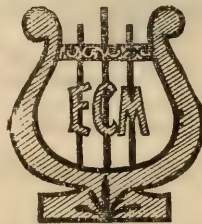
The only member of the Directorial Committee who had by nature and training a right to his office, Mr. Jean Persiany, immediately resigned after Rimsky-Korsakoff was ejected. The teachers Glazounoff, Liadoff, Blumenfeld, Verjbiélovitch, and others, severed their connection with the Conservatory. Letters of protestation against the treatment of Rimsky-Korsakoff were sent from the chief European cities. The Russian journals attacked savagely the Directorship. When a new opera by Rimsky-Korsakoff, "Kachtchei," was produced in St. Petersburg at the Théâtre-du-Passage, March 27, with an orchestra made up of students who had struck for some weeks and with Glazounoff as leader, the tribute paid Rimsky-Korsakoff by musicians, journalists, writers, artists, was memorable, nor were the police able to put an end to the congratulatory exercises which followed the performance.

For a full account of all these strange proceedings see the article written by R. Aloys Mooser and published in the *Courrier Musical* (Paris), November 1, 1905.

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(Born at Ballenstedt, March 3, 1867; now living in Boston.)

This concerto, in manuscript, was performed for the first time at a Symphony Concert in Boston, December 23, 1905, when Mr. Adamowski was the violinist.

We are indebted to Mr. William Lyman Johnson, of Boston, for the analysis of the concerto.

“Mr. Strube wrote this concerto in the spring of 1905. It is in three movements. The first movement, *Allegro assai*, consists of two contrasting themes: the first is a swiftly moving, lyrical melody in 3-4 rhythm; the second is of broader and quieter character. After a short prelude, in which the theme is suggested by violas and 'cellos, the violin enters with the first subject. This is followed by an energetic working-out of the theme, combined with a development of a three-note motive, of two eighths and a quarter, given out by the orchestra, and leads to a sonorous tutti on the first subject. The solo violin enters with passage-work built upon the three-note motive over an accompaniment of wood-wind and violins in high positions, and leads over to the second theme in E major, which is of a flowing, lyrical mood. The oboe continues this theme, while the solo instrument ornaments it with flowing arabesques. The solo violin and the orchestra now bring up reminiscences of the first theme and the three-note motive, which resolve into the coda. This closing section of the movement is based upon the themes already heard. They are given out by the orchestra, over which the solo instrument plays rapid passage-work, and leads to a brilliant close.

“The second movement is a *Reverie, Adagio*, E-flat major. After eight measures of prelude, formed by the building up of harmonies

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on a pedal-point, given out by 'cellos and basses, the solo violin enters, piano, with the principal theme, accompanied by clarinets and bassoons. The solo instrument takes up an episode in A-flat minor, and modulates to a theme in C minor, which introduces a repetition of the first theme, played by the solo violin an octave higher, with an accompaniment of flutes and clarinets. A short, unaccompanied cadenza leads to a section of agitated character, with accompaniment of harp, violins, and violas, and introduces a theme of brighter and broader character, with harmonies given out by trombones, horn, and strings pizzicato. The first theme now returns with new combinations of harmony and different accompaniment, consisting of harp and violins, and concludes quietly.

“The last movement, in the form of a Passacaglia, Andantino, grazioso, consists of variations on an original theme in F-sharp minor, 7-4 rhythm. The first four variations are free, but are intimately connected with the principal theme, as they have the character of a development. The fifth variation is a tutti. The sixth and the seventh are of stricter nature, and lead to a short, transitional cadenza, which resolves into a flowing cantilena, which, although sounding like a new theme, is really an outgrowth of the principal theme. Against this the oboe and the clarinet suggest phrases of the chief theme. In the ninth variation the theme is given out alternately by the violas and 'cellos, and the clarinet and bassoon. In the tenth it is played by the strings pizzicato, while the solo instrument takes up ornamental passage-work. The eleventh variation is a continuation of the tenth, but is more flowing and lyrical in mood, and is accompanied by violins, flute, and clarinet. A brilliant cadenza, written for the work by Mr. Gericke, leads to the coda, which forms the final variation, with the theme given alternately to the strings and the

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wood-wind, over which the solo violin plays spiccato ornaments, and a rapid rush of brilliant passage-work brings the concerto to a close.

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“The score is dedicated to Mr. Adamowski.”

* * *

Mr. Strube was born at Ballenstedt, a little town in Anhalt, not far from Halberstadt. His father was town musician in his native place, and he was Gustav's first teacher. The son studied afterwards four years at the Leipsic Conservatory,—the violin under Brodsky, the pianoforte under Keckendorf, and composition under Reinecke and Jadassohn. Mr. Strube then went to Mannheim and taught at the Conservatory. He came to the United States in 1891, and since then has been one of the first violins in the Boston Symphony Orchestra and a conductor of the Promenade Concerts of the Orchestra. His chief works are as follows: † Suite for violin and pianoforte; overture, “The Maid of Orleans,” Op. 8, Boston Symphony Orchestra, February 16, 1895; ** Symphony in C minor, Op. 11, Boston Symphony Orchestra, April 4, 1896; Violin Concerto, Op. 13, Worcester (Mass.) Festival, Mr. Kneisel violinist, September 22, 1897; ** Boston, Boston Symphony Orchestra, Mr. Kneisel violinist, December 11, 1897; * Overture for trumpets, horns, trombones, tuba, kettledrums, Apollo Club, Boston, January 27, 1898; ** Rhapsody for orchestra, Op. 17, Boston Symphony Orchestra, April 20, 1901; ** Hymn to Eros, January 25, 1903; ** concert in Boston for the Germanic Museum; Fantastic Overture, Op. 20, Boston Symphony Orchestra, March 12, 1904; ** Prayer of Iphigenia, from Goethe's “Iphigenia in Tauris,” for mezzo-soprano

† An asterisk denotes a first performance in Boston. A double asterisk denotes a first performance.

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and orchestra, Chickering Production Concert, Miss Josephine Knight mezzo-soprano, March 23, 1904,** String Quartet in D major, Hoffmann Quartet Concert, March 1, 1905,** symphonic poem, "Longing," for viola (Mr. E. Ferir) and orchestra, Boston Symphony Orchestra, April 22, 1905.**

ENTR'ACTE.

D'INDY'S "CÉSAR FRANCK," I.

Vincent d'Indy's life of César Franck has been published by Félix Alcan, Paris. The volume is the second in a series "Les Maîtres de a Musique," edited by Jean Chantavoine.

Franck's life was not an adventurous one and he was not a romantic personage. An entertaining book could be written about Lully, Handel, Haydn, Gluck, Mozart, Beethoven, Weber, Schumann, Liszt, Chopin, Berlioz, Wagner, or Tschaikowsky, with only a few references in each instance to the strictly musical career of any one of them and without any study of the quality of their music. Franck knew not court intrigues; noble dames did not conspire for him or against him;

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he was neither a man of the world nor a self-torturing analyst with a journal that reminds one of Rousseau or Senancour. Were he to figure in a novel of Parisian life, he would not be unlike the German music master in "Cousin Pons"; the latter is perhaps the more sharply defined character. Yet it is not hard to see why the disciples of Franck speak of Franck's life as heroic.

Mr. d'Indy is one of these disciples, and he frequently reminds the reader of the fact. He knew Franck well as musician and as man, and he admired and loved him when it was not the fashion to be a Franckist. As he himself says, and not without a flavor of bitterness that seasons other pages, the title "pupil of Franck" was not always considered a glory. "I have known the time when a young composer who had ventured to go to his home in the Boulevard Saint Michel to ask advice from the master, just to see him, would have veiled his face, if he had been questioned concerning his relations with the organist of Sainte Clotilde, and would have replied, as Peter to the high priest, 'I know not this man.'"

Dr. Johnson is known to us by his "brown coat with the metal buttons and the shirt which ought to be at wash," asthmatic gaspings and puffings, drumming with his fingers, tearing his meat, swallowing floods of tea, touching punctiliously all posts in his walk, treasuring bits of orange peel. He is a more distinct figure than many whom

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we meet in the street or at the club. Some of Plutarch's men and of Clarendon's friends and acquaintances are so well known to us that we shall recognize them at once in the next world: there will be no need of a formal introduction. Aubrey, Brantôme, Saint-Simon, had this happy trick of portraiture. There are biographers who have a soul above trifles. What to them is the precise whiskerage or the taste at table of the man whose life they take? But we know Hazlitt all the better on account of his pimples, and it would be a pleasure to know the brand of tobacco used by Charles Lamb just before he wrote the famous ode of renunciation. Disraeli tells us of the curtain of violet velvet, the Axminster carpet, the table of ivory marquetry, the inkstand,—a naiad with a golden urn,—vases released from an Egyptian tomb and ranged on a tripod of malachite, the portrait of a statesman, and the bust of an emperor that were in Sidonia's library. The reader at once wishes to know how Disraeli's library was furnished.

Mr. d'Indy has written a volume of two hundred and thirty-eight pages about César Franck and only forty-six of them are of a purely biographical nature.

How did Franck look to the passer-by? He was short in stature, with a highly developed forehead; with a quick and loyal glance, although his eyes were buried under the arch of his eyebrows; his nose was prominent, and his chin retreated under a large and extraordinarily expressive mouth; he was round-faced and he wore side whiskers. One of his friends told us that he looked like a respectable lawyer in a small French town. In no way did Franck call to mind the artist of the conventional type created by romantic legends or dear to Montmartre.

"Whoever jostled this man in the street, a man always in a hurry, with the face of an absent-minded person constantly making grimaces,

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trotting rather than walking, with a baggy coat, with trousers that were too short, would never have suspected how he was transfigured when, seated before the pianoforte, he explained or commented on some beautiful work, or when, with one hand on his forehead and the other about to combine the stops of the organ, he prepared one of his grand improvisations. Then music, as an aureole, wholly enveloped him; then, only then, was one struck by the conscious firmness of his mouth and chin, and only then did one remark the close identity between his broad, high forehead and that of the creator of the Ninth Symphony. The hearer felt himself overcome, almost frightened, by the palpable presence of genius shining around the highest and noblest figure of a musician produced in the France of the nineteenth century."

Little is said about Franck's domestic life. He married in 1848 a young woman of the stage, the daughter of Mme. Desmousseaux, a tragedian of some fame. He married her against the wishes of his parents, who were shocked at the thought of a theatre woman coming into the family. Franck was then in straitened circumstances. He was the organist of Notre Dame de Lorette, but the salary of a Parisian organist has always been small, and many of his piano pupils had left him. They were withdrawn by their parents on account of the squally political outlook. Perhaps the one romantic event in Franck's life was on his wedding day. The nuptial party was obliged to climb over a barricade on its way to the church, and the bride and the groom were helped in gallant fashion by the rioters behind the improvised fortification.

Mr. d'Indy says nothing about Franck's married life, and he mentions a son, Georges, only incidentally. We have heard that Franck was sadly henpecked; his wife constantly reminded him of the fact that his music was not popular; she begged him to compose in lighter

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vein, to follow the example of Jules Massenet and others; it is said that she knagged him in many ways. Perhaps her terrors have been exaggerated. The wife of a distinguished man is often misunderstood by his friends, possibly because she suspects the sincerity of their devotion, possibly because she has found out that the feet of the idol are clay. However irritating Mrs. Franck's tongue might have been, she might have coaxed her husband to wear trousers of a proper length. Dreamers, mystics, even sternly practical men of distinction, have been careless in this respect. It is commonly rumored that the late Johannes Brahms wore his trousers at half-mast, and there are pictures that unblushingly confirm the report that should be whispered.

The main question is this: Did Franck know that he was henpecked? Franck might well have thought, in his simplicity and purity, that all women were as his wife. Ironical or not, as the fact may be, he dedicated to her a song, "The Angel and the Child," and his "Beatitudes."

Franck was an indefatigable worker. Winter or summer he left his bed at half-past five and worked for two hours "for himself" at composition. After a slight breakfast he set out to give his lessons in all parts of the city. "Even to the end of his life this great man occupied the most of his time in teaching the piano to amateurs, even in classes at boarding-schools or colleges. Thus all day, on foot or in an omnibus, he would go from Auteuil to the Saint Louis, from Vaugirard to the faubourg Poissonnière." As a rule, he did not return to his calm lodging in the Boulevard Saint Michel until the evening meal, and, though he was tired out with the labor of the day, he, nevertheless, found a little time to orchestrate or copy his scores, when he did not set apart the evening for his organ pupils or for those to whom he taught composition, to lavish on them all disinterested, precious

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counsel. His chief works, the masterpieces that will resist the teeth of Time, were meditated, planned, and written in the early morning hours or in the few weeks of vacation from his duties at the Conservatory.

We are well informed as to the literary and artistic tastes, the views on social, political, religious subjects of certain celebrated composers. Berlioz, Schumann, Liszt, Wagner, wrote many articles for publication: they had facility of expression in words as in notes. Weber also wrote feuilletons easily and with force. Furthermore, the correspondence of Berlioz, Liszt, Wagner, gives an even more intimate insight into their tastes, opinions, beliefs. We know what books Beethoven read and the authors that he esteemed highly. He himself was one of Plutarch's men. Haydn kept a diary in London and was a shrewd observer. There were contemporaries of Chopin who have told us much about him and his characteristic fastidiousness in all matters of life and art. We know that Verdi was a simple man, happiest when on his farm, but his letters, especially those written about a proposed opera based on the story of King Lear, reveal him as a fine, discriminative critic. And what do we not know about Tschaikowsky! A man of wide reading, he gave in his letters and journal the reasons for his admirations and his hatreds, and with such keenness and gusto that the reader is convinced, for the time at least, and is ready to dislike that which once was dear to him. Furthermore, Tschaikowsky had a grim critical humor, as is shown in his parody of the French realistic style in fiction.

Mr. d'Indy assures us that Franck's industry in music did not forbid acquaintance with current manifestations of art, and especially of literature. In the summer he rented a little house at Quincy, and there he reserved some hours for reading books, both new and old, often books of a serious nature. One day, seated in the garden, he kept

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smiling as he read, and one of his sons asked him the title of such an amusing book. Franck answered: "'Kant's Critique of Pure Reason.' It is very amusing." Mr. d'Indy adds: "Are not these words, coming from the mouth of a believer and a Frenchman, the most subtle criticism that can be made on the heavy and undigested work of the German philosopher?" De Quincey, who wrote a ludicrously savage attack on Kant for "his hatred to pure Christianity," and argued from the paradox that "in all probability Kant never read a book in his life," would have been delighted at this summary disposal of the great philosopher. Mr. d'Indy, in turn, might have borrowed De Quincey's adjective "incondite," i.e., "without composition or digestion," to characterize Kant's diction.

Franck was a man of singular modesty. He wrote neither for money, immediate success, nor future glory. "He never pretended to do anything else save to express, as best he could, his thoughts and sentiments with the aid of his art." He was not feverish in his longing for honors and distinctions. It never entered his head to intrigue, or to solicit votes, for a chair at the Institute; "not that, like Degas or Puvis de Chavannes, he disdained the title, but because he naïvely thought he had not done enough to deserve the honor." Singularly modest as he was, he had confidence in himself when he wrote. It was his delight to assemble his pupils and play before them a new work; he would invite their criticism, and if their suggestions seemed well founded he would follow their advice. He was most appreciative of the good works of others, even of contemporaries, and on his death-bed he expressed, though suffering, his warm liking for Saint-Saëns's "Samson and Delilah." The phrase, "*J'aime*," was one of which he was never weary in praising a work or some detail in it. The personification of goodness in life and thought, he was not of a placid or cold nature: on

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the contrary, he was passionate, and his works bear testimony to this. He was righteously indignant against bad music, and he would thunder against his pupils when they were careless or stupid. He knew not suspicion or jealousy. He was disinclined to believe evil of any one. Not that he was a recluse or a fanatical ascetic, as some have thought. He gladly dined with friends or spent the evening with them. He was a devout Christian, but he was not by nature or through disappointment monastic.

The few important facts in the life of Franck have been told by Coquard, Imbert, Servières, and are to be found in the modern encyclopædias of musical biography. Mr. d'Indy has added certain details that are interesting in themselves or throw light on Franck as a composer.

Franck came of a Walloon family* which was in the sixteenth and seventeenth centuries a dynasty of painters. In his youth César studied drawing, and the taste remained with him when he reached maturity. Franck's father, a harsh and masterful man, was connected in some way with a bank, but he had many acquaintances in the world of art, and he decided that his two sons should be musicians. Mr. d'Indy says nothing about the career of César's brother, Joseph. We have been told that this brother drank immoderately, and did not hesitate to call on César for sums of money when the latter could ill afford to give it. Some of Joseph's music for the church is in the Brown Room of the Boston Public Library.

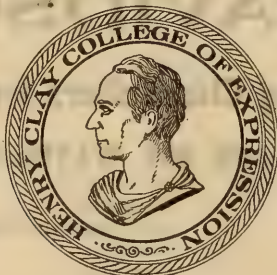
The father exhibited César as a child pianist in cities of Belgium, and the boy met Pauline Garcia, then also a child pianist. (Mme. Viardot was a year older than César, and her first piano lessons were given to her in Mexico when she visited America with her parents. She afterward

* Some say that this family was of German origin. For an interesting analysis of the Walloon character see Maeterlinck's article published in the October number of *Putnam's Magazine*

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studied in Paris with Meysenberg and Liszt, but in 1837 she made her first appearance as a singer at Brussels and abandoned the career of a pianist.) César, brought to Paris in 1835, entered the Conservatory in 1837, but the year before he took private lessons of Reicha. A volume of his manuscript exercises is in the collection that Mr. Brown so generously gave to the Boston Public Library.

Why did not César, who took prizes at the Conservatory with astonishing ease, compete for the Prix de Rome? It appears that his father wished him to be a pianoforte virtuoso, and thought he would thus gain fame and money; that he made the youth dedicate his first pianoforte trios to King Leopold I., and, building fantastic hopes on an interview granted at the palace in 1842, withdrew César from the Conservatory. Little is known about the two following years, which were spent in Belgium. In 1844 the family again settled in Paris, and was largely dependent on the earnings of the two sons. César worked day and night from that year to the year of his death, 1890. Shortly after his marriage he left his father's house and made his own home. He was exceedingly happy when he was appointed organist of Sainte Clotilde, for the organ was at the time one of Cavaillé-Coll's masterpieces, and it still retains its admirable qualities.

When the Franco-Prussian War broke out, Franck was too old for active service, but his patriotism ran high, and, reading an article in heightened prose published in the *Figaro*, he set music to it: "I am Paris, the Queen of Cities." This ode for tenor and orchestra was never published. Mr. d'Indy says that this was the first attempt of a composer to set music to a prose poem.

Mr. d'Indy, speaking of Franck's appointment as organ teacher at the Conservatory, says: "From that moment he began to be exposed to the animosity, conscious or not, of his colleagues, who always refused to consider as 'one of themselves' an artist who placed art above every other consideration, a musician who loved music with a sincere and disinterested love." He gives instances of this animosity shown toward Franck and his pupils. He assails the government for its neglect of this genius. It is true that the Minister of Fine Arts, ashamed, perhaps, of breaking an engagement with Franck,—he had

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promised to attend a private performance of "The Beatitudes,"—endeavored to make him a teacher of composition at the Conservatory after Massé's retirement, "but Ernest Guiraud, the author of 'Mme. Turlupin,' was preferred to the author of the 'Beatitudes.'" And then the government granted Franck a distinguished favor: "it raised him, with the tailors, the bootmakers, and the tradesmen of all sorts who dealt with official persons, to the high dignity of—officer of the Academy!" When Franck was given the ribbon of the Legion of Honor some years later, he received it as a functionary who had served over ten years, and not as a composer who had honored his country.

It was not till 1890, the year of his death, in his sixty-eighth year, that one of his works, the superb quartet, aroused the enthusiasm of the audience, and then Franck, pleased with his first success, said to a pupil: "See, the public is beginning to understand me."

In May of that year the pole of an omnibus struck him in the side, and he did not recover from the shock. In the autumn he had a serious attack of pleurisy. Complications followed, and he died. His burial was as simple as his life. Mr. d'Indy takes a morose pleasure in calling the roll of those who should have been present, from the representatives of the government to the officers of the Conservatory. "Ambroise Thomas, the director, who, all his life, poured out dithyrambic common-places over less worthy tombs, hastened to put himself in bed when they announced to him the visit of one of Franck's family calling to invite him to the ceremony." Fourteen years afterward, when Franck's statue was inaugurated in the Square of Sainte Clotilde, in the presence of an enthusiastic throng, the Conservatory that had ignored him

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living claimed him proudly as one of its own. The Institute was not represented, for, although it had welcomed nonentities, it never opened its doors to one of the greatest of French musicians.

"Of what importance, however, are these fleeting labels, these shabby distinctions to those who, as Veuillot in literature, Puvis de Chavannes in painting, César Franck in music, have known, by the beauty and the sincerity of their work, to deserve the free name of creative artist?"

DANCING.

(From "The Wares of Autolycus.")

Dancing is a subject which interests alike the most thoughtful and the most frivolous. They take very different points of view, indeed. The sage inquires with curiosity—perhaps with a little scorn—how on earth human beings have come to find delight in profitless gyrations which exact neither strength nor activity. Typical boys and girls, such as love dancing, simply want to hear the latest news about it. There is some reason to think that the former view gains ground. Boys of the day at least do not seem to find difficulty in restraining an impulse which used to be thought natural. Not in this country alone are hostesses perplexed by the scarcity of "dancing men": their wail is echoed even in Vienna. There, indeed, as elsewhere on the Continent, the great majority of the young men who accept an invitation are obliged by etiquette to dance. But the few who can break social laws with impunity grow rebellious. And they are just the class whom mothers would like to see engaged,—daughters, too, possibly.

Under this state of things an inquiry into the *raison d'être* of dancing becomes pertinent. Is it a natural impulse? Most will answer yes,

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without hesitation, pointing to the exercises of childhood for a testimony. But children have many delights which fail to please maturity. The custom of savage races is adduced. There are few of these, however, perhaps none, who dance for amusement simply. They may have learned to perform at the word of command, but among themselves the dance is always significant of grave matters; so it is, in truth, when executed for the diversion of Europeans, since they look for payment. And what is graver than money? The Greeks danced,—by the way, the Romans did not,—but they were so far from regarding the exercise as a mere pastime that the Spartans followed it enthusiastically. When Socrates expressed a wish to learn the art, he gave a reason: dancing calls forth the powers of the body, and it may be practised at home; other athletic sports cannot. It may be observed that jumping, which is an exception to that rule, was not favoured by the Greeks. Dancing was valued in antiquity as a convenient process for strengthening the muscles and, above all, for imparting a graceful carriage. Therefore Quintilian enjoined it as a necessary part of the orator's education. No freeman could think of dancing in public; such an exhibition was evidence enough of drunkenness, as stories innumerable display, excepting, of course, religious ceremonies. Under any circumstances, however, young girls had no part in the entertainment. Matrons postured at solemn festivals; patrician grandmothers were most esteemed. But it is quite clear that dancing, as we understand the word, is not inherited from the classic peoples.

Still less does it descend from our own forefathers. Tacitus gives us a world of information about German usages in his day. He criticises even their method of singing. But he does not mention dancing. That is no argument certainly. But every authority allows that we

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may look with confidence to Scandinavia for hints about the manners and customs of our ancestors. Kemble and Thorpe admitted so much before M. Du Chaillu was born. But the long roll of Pagan sagas will be searched in vain for any reference to dancing. The earliest identified, in fact, is so late as the eleventh century, when foreign usages had transformed the manners of the Northmen. Even this example is not much to the purpose. Siggeir, son of King Harek, married the daughter of King Godmund. It was a royal entertainment. Bosi, the shape-changer, sounded an antique horn consecrated to Thor; forthwith everything loose about the place began to rattle. Then he sounded the horn called the Asars; bride and bridegroom, the two kings, and all their guests rose for a "walk round," as we should say. He played upon his harp, and the women's head-dresses flew to the crossbars of the roof; all sprang to their feet; "no one could keep still." At length Bosi "struck the string lying across the others which he had not touched before"; and then, in brief, all the great personages started a mad dance, "and this continued a long time." Such is the first allusion in the sagas and the last until the customs of chivalry had reached Scandinavia: seeing how minute are the descriptions of life and manners, how many and how detailed the accounts of festivity, it cannot seriously be questioned that the Northmen did not practise dancing in any form. Evidence of the same date is wanting for Germany and England, but, if any could be found, assuredly it would tell a like story. Be it noted that the first popular dance of this country was called Morisco, later "Morris," and, to set doubts at rest, two of the characters were arrayed as Moors, even in James I.'s day, when the sport was very near its doom.

Upon the other hand, all Celtic peoples seem to have danced,—



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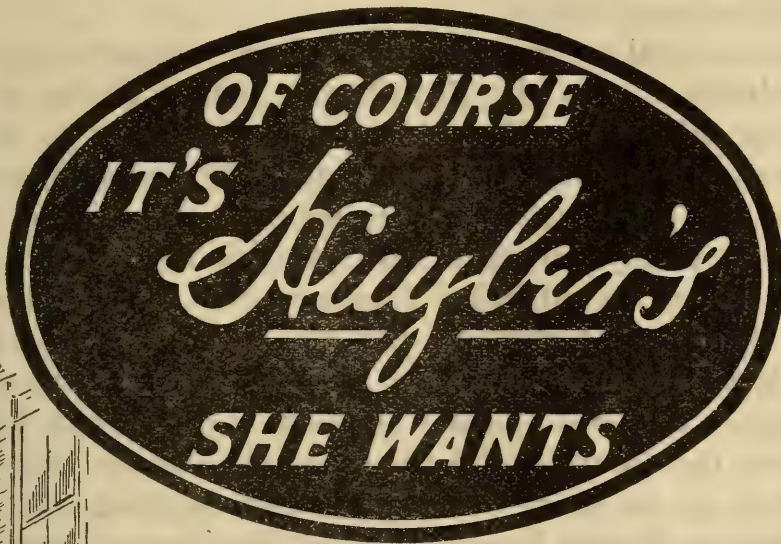
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that is, the males,—even the Welsh, among whom not so much as a tradition survives, we believe. When Katharine, widow of Henry V., found herself bored one day at Windsor, her ladies introduced Owen ap Tudor, the Captain of the Guard, to amuse her with the dances of his country. The handsome young Guardsman stumbled and fell into the Queen's arms. The ladies expected an outburst of rage, but Katharine smiled and patted his cheek, which was the beginning of scandal. Henceforward they watched the pair, and shortly came to the conclusion that if her Majesty was not wedded to her Captain of the Guard she ought to be. Whether she was or not has never been settled. The incident proves, however, that once on a time the Welsh, like the Gaels, the Erse, and almost every province of France, had national dances.

But we have still to find the origin of the exercise in its modern form. Probably it was the French who taught mediæval Europe to admit the other sex. Their dances, however, seem to have been aimless meanderings about the room, each lady and gentleman holding one end of a handkerchief. When we get a clear view of the matter, France is wholly dependent on Spain for its dances. It might be risky to inform an enthusiast Provençal that his cherished Farandole is a Spanish importation. But the word displays its origin. La Farandula is out of fashion now, we understand, on the other side the Pyrenees. But Don Quixote mentions it. "From a boy," says he, "I loved the Caratula, and the farandula was the delight of my eyes." It is not too much to say that Spain supplied every measure used in Western Europe for centuries. "The French," says Voltaire, "had only Spanish dances, such as the saraband, the pavane, etc., in the youth of Louis XIV." He counts the minuet and the gavotte as native inventions. But they were as purely Spanish as the sara-

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band. So many and so infinitely diverse are the forms still surviving in the Peninsula, nearly all shared by both sexes, that we may well believe modern dancing originated there. But there was another source, far more important in these days. Poland, Bohemia, Croatia, and Hungary supplied the actual dances in use, saving the venerable quadrille, which of course is Spanish. From immemorial time, it is said, Polish peasants have danced the polka, Bohemian the waltz, Croat the schottische, Magyar the galop. But for our purpose we need not consider these. Though world-wide now, they were utterly unknown in the West for ages after women had been admitted to the dance.

There is reason to think, however, that Spain adopted the practice from the Moors. That its popular dances are Oriental in character no one could dispute. If, as is held by so many grave authorities, chivalry itself was borrowed from those very unorthodox Moslems, they may well have practised dancing in common, that is, the lower orders. And it is to be remarked that only in Spain religious dancing survives,—at Seville, the proudest of Moorish cities until the doomed race concentrated at Granada. That strange ceremonial, numbered among the most interesting sights of the world, is held twice a year, at Easter and Advent. From either side the altar at dusk, when the great Cathedral shows but a twinkling lamp here and there, boys glide down the steps, singing softly. They wear broad hats with blue feathers, white satin doublets and hose, long blue mantles. In the space before the altar they dance, with waving arms and clashing castanets, a measure somewhat like a reel, crossing and interlacing. Faster and faster they move in the twilight to ancient music, which is identified as that of a minuet, until a great bell clangs, when instantly they resume the soft opening strain and vanish. This is certainly adopted from a Moorish practice.

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Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

* * *

When Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces.

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had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's Song of Destiny, violin solos by Bach (Joachim), Joachim's elegiac overture in memory of

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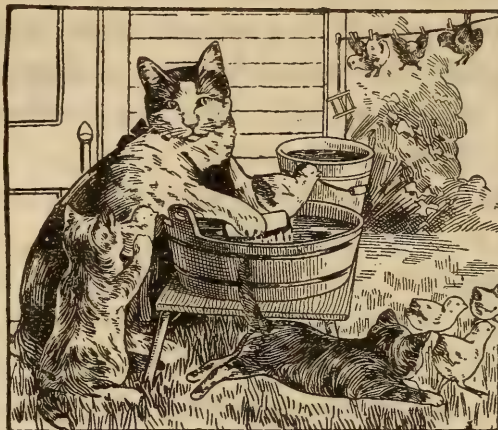
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H. Kleist, and the symphony. This elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School led by Joachim.

It is said that the listeners at Munich were the least appreciative; those at Carlsruhe, Mannheim, and Breslau were friendly. Dörrfel wrote in the *Leipziger Nachrichten* that the symphony's effect on the audience was "the most intense that has been produced by any new symphony within our remembrance."

* * *

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship,

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charity, are subjects all to "envious and calumniating time," Ulysses says:—

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than guilt o'er-dusted."

This much admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the First Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an *Adagio*, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

“With the thirtieth measure the tempo changes to *più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones

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and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the *Allegro non troppo, ma con brio* (in C major, 4-4 time). The introductory *Adagio* has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant *Volkslied* melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the *Finale* of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a *pizzicato* string accompaniment, and is finally taken up by the whole orchestra, *fortissimo* (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the *allegro*. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent

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use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

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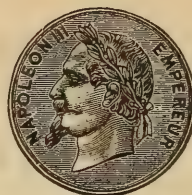
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Bruckner Symphony in E major, No. 7

- I. Allegro moderato.
- II. Adagio: Sehr feierlich und langsam.
- III. Scherzo: Allegro. Trio: Etwas langsamer.
- IV. Finale: Bewegt, doch nicht schnell.

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SYMPHONY IN E MAJOR, NO. 7 ANTON BRUCKNER
(Born at Ansfelden, in Upper Austria, September 4, 1825; died at Vienna, October 11, 1896.)

Bruckner's Symphony in E major was composed in the time between September, 1881, and September, 1883. It is dedicated "To His Majesty the King, Ludwig II. of Bavaria, in deepest reverence." The symphony was published in 1885.

The statement is often made that the Adagio was composed as funeral music in memory of Richard Wagner. As a matter of fact, this Adagio was completed in October, 1882. Wagner died February 13, 1883.

The singular statement has been made that a premonition of Wagner's death inspired Bruckner to compose a dirge,—this Adagio. Bruckner, who had what the Germans call "peasant cunning," may have agreed to this in the presence of those who were thus affected by the thought, but he himself knew, as will be seen by his letters to Felix Mottl in 1885 concerning the first performance at Carlsruhe, that the movement had not in all respects the character of a dirge. Indeed, he pointed out the measures of the funeral music: "At X in the Adagio (Funeral music for tubas and horns," etc.); also, "Please take a very slow and solemn tempo. At the close, in the Dirge (In memory of the death of the Master), think of our Ideal! . . . Kindly do not forget the *fff* at the end of the Dirge."

The first performance of the symphony was at Leipsic, December 30, 1884, when Mr. Nikisch conducted the work at a theatre concert in aid of a Wagner Monument Fund as some say, though the *Neue Zeitschrift für Musik* (1885, p. 17), reviewing the performance, said nothing about any purpose for which the concert was given. The composer was present. The symphony was performed at Munich, March 10, 1885, with Levi as conductor, and at Vienna at a Philharmonic concert led by Richter, March 21, 1886. Dr. Muck conducted the symphony at Graz early in 1886 and in Berlin, January 6, 1894. Richter produced it in London, May 23, 1887.

The first performance in the United States was at Chicago by Theodore Thomas's orchestra, July 29, 1886. Thomas conducted the symphony

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in New York at a concert of the Philharmonic Society, November 13, 1886.

The first performance in Boston was at a Symphony Concert led by Mr. Gericke, February 5, 1887.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, four tubas, one double-bass tuba, a set of three kettledrums, triangle, cymbals, strings.

Allegro moderato, E major, 2-2. The first theme is announced by horn and violoncellos against the tremulous violins; and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a crescendo based on the subsidiary theme, and the whole orchestra enters, but there is quickly a diminuendo, and the mood becomes more nervous, uncertain. The second theme, one of complaint, is given to oboe and clarinet with horns and trumpets in the accompaniment. This theme, with its peculiar instrumentation and its changing tonality, is in marked opposition to the first. This second chief theme is developed at length. (The first assumes greater importance later.) In this development there are evidences in the manner of leading the voices of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It may here be said that Bruckner delighted in this manner of varying a theme. A mighty crescendo is based on a phrase of this inverted theme over an organ-point, F-sharp, but instead of the arrival of the expected climax a theme of somewhat mournful character is

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given to wood-wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows. There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet). The rhythm of the characteristic counterpoint just mentioned appears, but a solemn, religious mood is soon established (trombones, *pp*). The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *ff*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears piano (violoncellos and horn), and there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E minor and for the clarinet. There is an end to the delicate instrumentation. There is a great crescendo, which ends in an inversion of the second chief theme, *ff*, for full orchestra. Other crescendos follow, one with the second theme to an episode of chorale character, others based on the "contrapuntal figure." Yet the great climax comes in the elaborate coda, which is built on a long organ-point on the bass E, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

Adagio: Sehr feierlich und langsam (in a very solemn and slow manner), C-sharp minor, 4-4. This movement is supposed by many to be Bruckner's masterpiece and monument. It undoubtedly established his fame when there were few to recognize it. It was played in cities of Germany in memory of Bruckner himself, as at the Philharmonic concert, Berlin, led by Mr. Nikisch, October 26, 1896.

When the Symphony in E major was performed by the Theodore Thomas Orchestra, Mr. Stock conductor, at Chicago on March 10 of this year, Mr. Hubbard W. Harris, the editor of the programme books of the orchestra, described this movement as "a composition in which

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music is permitted to perform its highest and noblest function—the expression of feelings and emotions which are too profound and too subtle for communication by means of any other of our more superficial media of utterance. It will suffice therefore to describe this movement in a few words (the fewer the better—close technical analysis not counting for nearly as much in connection with works of this kind as a sympathetic attitude on the part of the listener) as consisting for the most part of a sustained and at the same time elaborate development of the subject matter stated at the outset, the which is worked up in various ways in alternation with other agreeably contrasting materials—all coming at last to an expressive conclusion.”

Mr. Hubbard's position is an eminently sane one, yet a few notes may be of some assistance.

In this movement, as in the Finale, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the Adagio is given to the lower strings and tubas, and is answered by all the strings.

There is a passage of stormy lamentation, and then consolation comes in a melody for violins (*moderato*, F-sharp major, 3-4). This theme is developed, chiefly by the strings. Then there is a return to the first and solemn theme, with wood-wind instruments and strings in alternation. There is a great crescendo with bold modulations until the entrance, C major, of the chief theme (second violins, supported by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E-flat major and in its original form, and is maintained for a long time (G major). There is a modulation to A-flat major, and the cantilena is repeated. After the entrance again of the chief melody and the restoration of the original tonality there is a crescendo of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C-sharp major. The horns take up the cantilena, and the last chord, C-sharp major, dies away in brass instruments to a pizzicato of the strings.

Scherzo: *Sehr schnell* (very fast), A minor, 3-4. This scherzo is based chiefly on two themes,—the first for trumpet (*piano*), then clari-

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net, with a figure for strings; the second, a wild and raging one. The trio ends after a great crescendo. Drum-beats lead to the Trio, F major, Etwas langsamer (somewhat slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the intervals of the first scherzo theme, but the Trio is in all respects in marked contrast to the Scherzo, which after the Trio is repeated.

Finale: Bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying pizzicato bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away, and a theme appears which is derived from the first and main motive, which in turn enters, inverted, and with a pizzicato bass. The choral theme is also inverted, but it gives way to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the themes in inverted order. The second chief theme is heard in C major. After a time there is a crescendo built on passages of this motive, which leads to a powerful episode in B major, with a theme in the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing coda.

I am indebted in a measure to the analysis of this symphony by Mr. Johannes Reichert prepared for the concerts of the Royal Orchestra of Dresden.

* * *

Bruckner's early years were years of quiet work and uncomplaining poverty. His father and his grandfather were country school-teachers; his mother was the daughter of a tavern-keeper. There were twelve children. Anton was the oldest and two survived him. In villages of Catholic Austria the school-teacher, on account of the service of the church, is expected to be a musician. Anton took his first music lessons from his father, who, as soon as he recognized the talent of the boy, put him at the age of twelve years into the hands of a relation, J. B. Weiss, a teacher at Hörsching, and Bruckner took his first organ lessons of this man.

The father of Bruckner died in 1837, and the widow moved to Ebelsberg, not far from St. Florian, and in the old and famous abbey of St. Florian Anton was received as a choir-boy. The abbey had a celebrated library of seventy thousand volumes and a still more celebrated organ of four manuals and about eighty speaking stops, and this organ was more important than the library in Bruckner's eyes. At St. Florian he studied harmony with Michael Bogner, organ and pianoforte with Kattinger, singing and violin playing with Gruber, who should not be confounded with Bruckner's pupil, Josef Gruber, who from 1878 to 1904 was the chief organist at St. Florian. This teacher Gruber was a pupil of Schuppanzigh, the violinist associated with Beethoven. Bruckner also attended the school classes; for he

was expected to follow the family tradition and be a school-teacher. The course included religious instruction, grammar, penmanship, arithmetic, geometry, drawing, singing, organ playing, and some lessons in landscape gardening. Geography, history,—with the exception of some Biblical history,—natural history, were not taught.

The first experience of Bruckner as a school-teacher was as a subordinate at Windhag, a village of four hundred inhabitants, and he was extremely uncomfortable. His salary was two florins (seventy-five cents) a month. He was obliged to play the organ, lead the choir, perform the duties of sexton, and teach school. He was more than half-starved. To gain a little money, he played for weddings and fiddled for dances. With no opportunity of playing good music with others, he nevertheless kept alive his musical ambition, and constantly made notes for compositions, to be worked out at some future time. (His first manuscript, "Abendklänge," for pianoforte and some other instrument, was written when he was thirteen years old.) Profoundly unhappy, he was not understood by the villagers, but was looked on as a sort of crazy person. In 1843 he was sent by way of punishment to Kronstorf, where there were only one hundred and fifty inhabitants, but he was fortunately soon transferred to Steyr, and here there was a fairly good organ and considerable attention was paid to church music. Brückner had a pleasant recollection of this village, and in after years, when he would make excursions from Vienna, he would go either to Steyr or to St. Florian. Toward his end he prayed that, if he could not be buried under the great organ at St. Florian, he might rest in the churchyard of Steyr.

In 1845 Bruckner was appointed a teacher at St. Florian. He was happy there, and he was in a somewhat better pecuniary condition. As a teacher he received thirty-six florins a year and as an organist eighty florins and free living. He said that he used to practise at that time ten hours a day on the pianoforte and three on the organ. He was undeniably industrious. In 1853 he visited Vienna to prove his ability before three then celebrated musicians, Simon Sechter, Ignaz Assmayer, Gottfried Preyer. He showed them his prowess as an organist and made a brilliant showing. At St. Florian Bruckner studied physics and Latin, and long afterward regretted that he had not studied more earnestly and with a broader view.

For Bruckner, famous in Vienna as a musician and as an eccentric, had little or no comprehension of anything in science, art, literature, politics. He was a musician and only a musician.

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Bruckner in 1856 was appointed organist of the old cathedral at Linz. Bishop Rudiger of that city took a warm interest in him and gave him the time to take lessons in Vienna.

Simon Sechter (1788-1867) was one of the most famous of all theorists and pedagogues. Bruckner chose him for his master. The pupil was then thirty-two years old, already an organist, improviser, ecclesiastical composer of some reputation, but he felt the need of a more thorough technical training. Sechter was a teacher of the technic of composition. His own works, masses and other music for the church, preludes, fugues and other pieces for the organ, two string quartets, variations for pianoforte, and, *mirabile dictu!* a burlesque opera, "Ali Hitsch-hatsch" (1844), were as dismally dry as his treatise on composition in three volumes. He had no imagination, no poetry in his soul, but he could be humorous at the expense of his pupils. He was incredibly fussy about detail in a composition; he would spend hours in the elaboration of a petty contrapuntal device and forget the importance of the general structure. So enamoured was he of brushwood that he did not see the imposing forest. He prized Sebastian Bach, thought well of Mozart and Haydn, accepted the earlier works of Beethoven; but of the more modern composers the only one whom he tolerated was Mendelssohn.

From 1856 to 1860 Bruckner went to Vienna to take lessons of this man.

Yet Bruckner profited in a way by Sechter's training, so that he astonished his master, Hellmesberger, Herbeck, Dessoff, and Becker, when he submitted himself to them for an examination in counterpoint.

* * *

When Bruckner was thirty-seven years old, he studied theory and instrumentation with Otto Kitzler (born in 1834 at Dresden, he retired into private life in 1898), then opera conductor at Linz. Kitzler was a modern of the moderns, and from him Bruckner learned much about the music of Wagner, whom he worshipped with a child-like devotion. Whether this worship were favorable to the development of Bruckner's own individuality is a question that may be argued by those who



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have no regular waste-pipe for intellect. Bruckner met Wagner for the first time at the performance of "Tristan and Isolde" at Munich, in 1865. It was Bruckner's ambition to carry out Wagner's theories about opera in absolute music, to utilize his theories for orchestral advantage.

Bruckner's fame began to grow as a composer. The Mass in D minor (1864), the Symphony in C minor of 1865-66, a cantata, and the "Germanenzug" for male voices with brass instruments gave him local and provincial reputation, but later in the sixties his name began to appear in the Viennese journals, and in the fall of 1868 he moved to Vienna.

Johann Herbeck, conductor and composer, did not lose sight of Bruckner after the memorable examination. As a conductor, Herbeck had done much for composers of the modern and romantic school of his period by producing their works. He was the first in Vienna to appreciate the talent or genius of Bruckner, though he was not a blind enthusiast. In 1867 he produced Bruckner's Mass in D minor, and when Sechter died Herbeck at once thought of the organist in Linz as the legitimate successor to the chair of organ and counterpoint in the Vienna Conservatory of Music.

Bruckner was not persuaded easily to leave Linz. He appreciated the honor of the invitation, but what had he in common with Viennese life? He consented finally, and was enrolled as teacher of harmony, counterpoint, and organ. Three years later he was made a professor, and after a service of twenty-three years he retired in the course of the season 1891-92. In 1878 he was appointed organist of the Royal Orchestra, and three years before this he was appointed lecturer on musical theory at the University of Vienna, in spite of the active opposition of Eduard Hanslick, his sworn foe. At last he was honored. At last he was comparatively free from pecuniary embarrassment, for his manner of life was simple.

Bruckner made short journeys in Austria and pilgrimages to Bayreuth. He visited Leipsic, Munich, and Berlin, to hear performances of his works. In 1869 he went to Nancy to compete with other organists at the dedication of a new organ in the Church of St. Epore. Dr. Louis has much to say about his then driving his competitors from the field, but whom did Bruckner have as rivals? Rigaun, Renaud de Vilbac, Stern, Girod, Oberhoffer, and others whose very names are almost forgotten. He visited Paris, and made the acquaintance of Auber and Gounod. In 1871 he gave an organ recital, or two or three recitals, in Albert Hall, but it was then said that he was awkward in handling the mechanical devices of the instrument, and that he showed an imperfect knowledge of the art of registration. Dr. Louis does not mention this adverse criticism, but any one acquainted with organs in Austria and Germany at that time would easily believe the criticism to be well founded.

As a teacher at the Conservatory, Bruckner was a singular apparition, yet his classes were crowded by those who respected his ability and character while they wondered at his ways. There was a clique against Wagner in the Conservatory. Bruckner was known as a Wagnerite, and the young romanticists among the students gathered around him, and so Felix Mottl, Arthur Nikisch, Gustav Mahler, Emil Paur, Josef Schalk, Ferdinand Löwe, were not only his pupils, they were his long and tried friends.

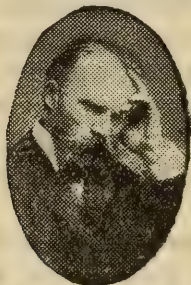
Bruckner saw nothing, remembered nothing, learned nothing from travel or by his life in Vienna. Nothing broadened his horizon. He passed in Vienna as an "original." He was without manners or graces of any kind. His personal appearance and his dress provoked the smiles of those who did not know him, but the sterling worth of the man within won all hearts, save that of Hanslick. As Dr. Louis says: "A man of fine feelings might smile at Bruckner's appearance; he would not laugh at it." With Bruckner's simplicity was mingled "peasant shrewdness." He was extravagant in his expressions of gratitude; he was distressingly grateful, so surprised did he appear to be when any one showed him a slight kindness.

It has been said that Brahms was a born bachelor. Bruckner should have married, but poverty forbade him a wife until it was too late for him to think of it, nor was he ever drawn toward light o' loves. He was a man of a singularly modest and pure nature, and what is related of Sir Isaac Newton may truly be said of Bruckner. His life was absolutely without the pleasure or the torment of love in any one of its forms or disguises.

He liked good cheer in moderation, and one of his petty passions was the enjoyment of Pilsener beer, which he gave up with extreme unwillingness when the physician ordered a rigorous diet for his dropsy. "But," says Louis, "in this he was not given to excess, although, a true German, he could carry a large amount."

He was dependent on his salary, for his compositions brought him scarcely anything. He received one hundred florins for his "Te Deum," but his first six symphonies were published at his own expense and at that of some of his friends.

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A few years before his death he was honored in a manner that consoled him for many disappointments. Brahms had been given by the University of Breslau an honorary degree, and Bruckner desired a like recognition. In 1891 the University of Vienna gave to him the honorary degree of Doctor, and the rector professor, Dr. Exner, paid in the presence of the public a glorious tribute to him, ending with these words: "I, the *rector magnificus* of the University of Vienna, bow myself before the former assistant teacher of Windhag." Nor were these words merely an official compliment, for Exner, a man of fine musical taste, was an ardent admirer of Bruckner's talent.

Bruckner's health was robust until about 1890, when symptoms of dropsy were unmistakable. He had begun his Ninth Symphony in 1890, and he hoped earnestly to complete it, for he dreaded the rebuke given to the unfaithful servant. That he died before the finale was written is to Dr. Louis symbolical of the tragedy of the composer's career.

To sum up this career, Dr. Louis quotes a Latin sentence that Bruckner, with his slight knowledge of Latin, could have put into German. It is one of the most consoling sentences in the New Testament, and Bruckner had the faith that brings the blessing: "Beati pauperes spiritu, quoniam ipsorum est regnum coelorum."

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(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was composed probably in 1848 or 1849. It was revised in 1853 and published in 1857. It was performed for the first time at Weimar during the Berlioz week, February 17,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The first performance in Boston was by Alide Topp,† at an afternoon concert in the first Triennial Festival of the Handel and Haydn Society, May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, when S. B. Mills was the pianist.

The concerto is dedicated to Henri Litolf, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two

* The date February 16 is given by some biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipzig, February 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birthday of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Fest at Capulet's House"; "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); Chorus of Sylphs and Gnomes and Sylphs' Dance from "Damnation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (MS.), played by the composer. The *Revue et Gazette Musicale de Paris* (February 25, 1855) also gives February 17 as the date. J. G. Prodhomme, in "Hector Berlioz" (1905) says: "The concerts of Berlioz at Weimar took place February 17-21."

† Alide (or Alida) Topp was a pupil of von Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin where von Bülow was then engaged as a teacher, and by the terms of contract von Bülow was not allowed to give private lessons. Von Bülow asked that he might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation, and said that he would not ask pay for her lessons. Her name was recorded in 1861-62 as a pupil of Stern's Conservatory; and von Bülow mentioned her in his report as "the most talented and industrious pupil" he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I am for Liszt." She played Liszt's sonata at the Tonkünstler-Versammlung of 1864 at Karlsruhe, and Liszt then characterized her as "a marvel." Nor was he afraid to praise her in his letters to the Princess Carolyne Sayne-Wittgenstein (vol. iii., pp. 35, 37). Miss Topp's first appearance in Boston was at the same Handel and Haydn Festival, at an afternoon concert, May 6, when she played Schumann's concerto. Mr. John S. Dwight was moved to write of her: "Youth and grace and beauty, the glow of artistic enthusiasm, blended with the blush of modesty, won quick sympathy." She was, indeed, a beautiful apparition. Yet she could not persuade Mr. Dwight by her performance that Liszt's concerto was worth while, "for anything more wilful, whimsical, *outrée*, far-fetched than this composition is, anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."

trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

The form is free. A few important themes are exposed, developed, and undergo many transformations in rhythm and tempo.

The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht!" but, according to von Bülow and Ramann, "Ihr könnt alle nichts!" This theme may be taken as the motto of the concerto. The opening is *Allegro maestoso, tempo giusto, 4-4*.

The second theme, B major, *Quasi adagio, 12-8*, is first announced by muted 'cellos and double-basses and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section.

The third theme, E-flat minor, *Allegretto vivace, 3-4*, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual theme.

The scherzo tempo changes to *Allegro animato, 4-4*, in which use is made chiefly of the motto theme. The final section is an *Allegro marziale animato*, which quickens to a final *presto*.

Liszt wrote at some length concerning this concerto in a letter to Eduard Liszt,* dated Weimar, March 26, 1857:—

* Eduard Liszt was the younger half-brother of Franz Liszt's father, but Liszt called him cousin as well as uncle. Eduard became Solicitor-general at Vienna, where he died February 8, 1879. Liszt was exceedingly fond of him, and in March, 1867, turned over to him the hereditary knighthood.

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"The fourth movement of the Concerto from the Allegro marziale corresponds with the second movement, Adagio. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance through the score. This kind of *binding together* and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the Adagio (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the Adagio by flute and clarinet, just as the concluding passage is a Variante and working up in the major of the motive of the Scherzo until finally the first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

"The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast.

"As regards the triangle I do not deny that it may give offence, especially if struck too strong and not precisely. A preconceived disinclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them. And few conductors are circumspect enough to bring out the rhythmic element in them, without the raw addition of a coarse noisiness, in works in which they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement, which are effected by the instruments of percussion, would in more cases be much more effectually produced by the careful trying and proportioning of insertions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion *en canaille*, which must not make their appearance in the seemly company of the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale of the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that 'like draws to like,' and, as we are treated as impotent *canaille* amongst musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. Certainly here, as in all else, it is the right thing to seize upon and hold fast [the] mass of harmony. In face of the most wise proscription of the learned critics I shall, however, continue to employ instruments of percussion, and think I shall yet win for them some effects little known." (Englished by Constant Bache.)

This eulogy of the triangle was inspired by the opposition in Vienna when Pruckner played the concerto in that city (season of 1856-57). Hanslick damned the work by characterizing it as a "Triangle Concerto," and for some years the concerto was therefore held to be impossible. It was not played again in Vienna until 1869, when Sophie Menter paid no attention to the advice of the learned and her well-wishers. Rubinstein, who happened to be there, said to her: "You are not going to be so crazy as to play this concerto? No one has yet had any luck with it in Vienna." Bösendorfer, who represented the Philharmonic Society, warned her against it. To which Sophie replied coolly in her Munich German: "Wenn i dös nit spielen kann, spiel i goar nit—I muss ja nit in Wien spielen" ("If I can't play it, I don't play at all—I must not play in Vienna.") She did play it, and with great success.

Yet the triangle is an old and esteemed instrument. In the eigh-

teenth century it was still furnished with metal rings, as was its forbear, the sistrum. The triangle is pictured honorably in the second part of Michael Prätorius' "Syntagma musicum" (Part II., plate xxii., Wolffenbüttel, 1618). Haydn used it in his military symphony, Schumann in the first movement of his B-flat symphony; and how well Auber understood its charm!

We read in the Old Testament (2 Sam. vi. 5): "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals"; but should not the word "manghanghim" be translated "sistrums," not "cymbals"? The sistrum * jingled at the wanton and mysterious feasts of Isis as well as in the worship of Cybele. It was believed that if Ceres were angry at her priestess she struck her blind with a sistrum. Petronius tells us that it had the power of calming a storm. Jubas says that the instrument was invented by the Syrians, but Neanthes prefers the poet Ibycus as the inventor. Cleopatra used to wear the apparel of Isis, but is it true that at the battle of Actium she cheered her men by the sound of the sistrum, or is Virgil's line, "Regina in mediis patrio vocat agmina sistro," an unworthy sneer at that wonder of wonders?

**

The concerto has been played at these concerts by Adèle Margulies (October 17, 1885); Julia Rivé-King (October 16, 1886); Adele aus der Ohe (May 21, 1887, January 16, 1897); Paderewski (November 19, 1895); Mark Hambourg (January 24, 1903); George Proctor (January 30, 1904). It has been played in Boston by Rosenthal (his first appearance in the United States, November 9, 1888), d'Albert (November 30, 1889), Doerner (February 18, 1892), De Pachmann (Pension Fund Concert, November 27, 1904), and others, and even on a Jankó keyboard (Mathilde Rüdiger, December 20, 1893).

* For a long and learned discussion whether the sistrum should be included in the cymbal family see F. A. Lampe, "De Cymbalis veterum" (L. 1, c. 21, Utrecht, 1703).

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OVERTURE TO "LEONORE" NO. 3, OP. 72.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptman, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played in Vienna at 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same

story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

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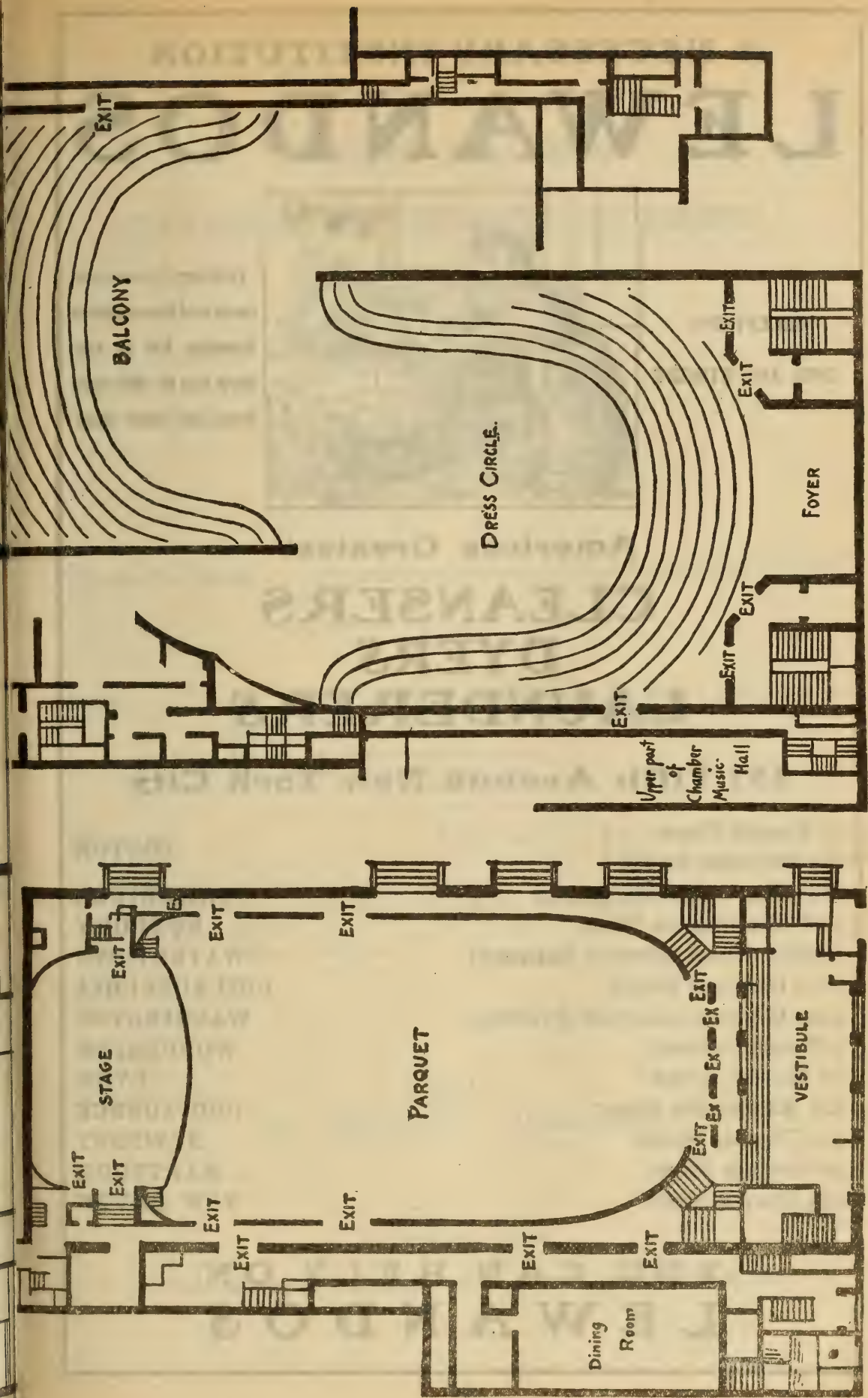
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PROGRAMME.

Rimsky-Korsakoff . Overture to the Opera, " The Betrothed of the Tsar "

Strube . . . Concerto in F-sharp minor, for Violin and Orchestra

- I. Allegro assai.
 - II. Reverie: Adagio.
 - III. Passacaglia: Andantino grazioso.
-

Glazounoff Symphony in B-flat major, No. 5, Op. 55
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- I. Moderato maestoso; Allegro.
 - II. Scherzo: Moderato; Pochissimo meno mosso.
 - III. Andante.
 - IV. Allegro maestoso.
-

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There will be an intermission of ten minutes before the symphony.

OVERTURE TO THE OPERA, "THE BETROTHED OF THE TSAR."

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18, 1844,*
now living at St. Petersburg.)

Rimsky-Korsakoff finished "Zarskaja Newesta" ("La Fiancée du Roi"), an opera in three acts, in 1898. The libretto was founded on a comedy by Leo Meï, a Russian poet and dramatist (1822-62). The examination committee of the Imperial Opera House objected to it on the ground that the character of a former ruler of all the Russias was treated too familiarly: such was the story spread abroad early in the fall of 1899, and the story crossed the Atlantic; but the composer wrote a letter of contradiction, in which he said that he had never submitted his opera to the committee. "Foreign composers," he added, "whose operas are about to be performed at the Court Opera do not petition the managers for a performance of their works, and do not subject them to an examination. Why should Russian composers whose works are published be obliged to send their operas to the managers and beg a performance? The very publication of an opera is at once a submittal of it to all opera-managers, whose duty it is to be on the watch for such new publications, to examine them, and to choose the ones that are fit for performance."

"The Betrothed of the Tsar" was produced at the Solodornikoff Theatre, Moscow, on November 3, 1899. Ippolitoff Ivanoff conducted. The theatre was crowded, and the success of the opera was immediate and great. The composer is said to treat certain scenes with the rhythmic, tonal, and melodic characteristics of Russian folk-song, but with themes of his own invention.

The libretto is a blood-and-thunder dramatization of a story of Russia in 1572, based on the Oriental custom of the ruler's choice of a bride from all the fairest and assembled maidens. ("Then said the king's servants that ministered unto him, Let there be fair young virgins sought for the king: and let the king appoint officers in all the provinces of his kingdom, that they may gather together all the fair young virgins unto Shushan the palace, to the house of the women, unto the custody of Hege the king's chamberlain, keeper of the women; and let their things for purification be given them: and let the maiden which pleaseth the king be queen instead of Vashti. And the thing pleased the king; and he did so."—ESTHER ii. 2-4.)

Ivan the Fourth and the Terrible, who served Rubinstein as the subject of a symphonic poem, chose Marfa, a merchant's daughter. She was betrothed to the boyar Lykov, and with her was Giaznoj, captain of the guards, madly in love. The captain sought from a learned leech a love potion, that he might put it in a wine cup for Marfa, that she might then forget her lover, that she might glow with love for him. But a woman, Ljubascha, the discarded mistress of Giaznoj, sought out the physician, and contrived that a potion should be substituted, a poisonous potion that would destroy the famous beauty of Marfa. And her beauty was destroyed at the very time of the Tsar's choice, and Marfa was sick unto death, and her brain was turned. Giaznoj was about to confess, when he learned from

* This date is given in the catalogue of Belaïeff, the Russian publisher. One or two music lexicons give May 21.

Ljubascha's own mouth 'that she was the plotter of the mischief. He stabbed her and gave himself up to justice.

The opera was produced in Czech at Prague, December 4, 1902.

The overture, which does not suggest operatic horrors, is a composition that requires no analysis. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, a set of three kettledrums, harp, and the usual strings. It opens in D minor (allegro), and there are two endings, one that goes directly into the music of the first scene of the opera and one that is designed for concert use.

The first performance of the overture in the United States was at a concert of the Boston Symphony Orchestra, November 15, 1902. The overture was played again at one of these concerts, April 16, 1904.

Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at these concerts on April 17, 1897, December 11, 1897, January 13, 1900, February 4, 1905; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; "Sadko," a musical picture, Op. 5, March 25, 1905.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, but even then he gave much time to music. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that in 1862 he came as an officer to the United States. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group—Borodin, Moussorgsky, Cui, were the others—who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, afterward led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His

* Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony and other orchestral pieces, as "King Lear," "Thamara"; piano pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

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thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Borodin wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodin, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodin, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Khovanschtchina" * (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodin. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was Borodin who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko"† to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among

* Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chauve" (St. Petersburg, 1886), played here at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

† Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?



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the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau * he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodin, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Peterburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodin, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodin have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

Two more recent opinions concerning the music of this Russian composer are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might

* She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890.

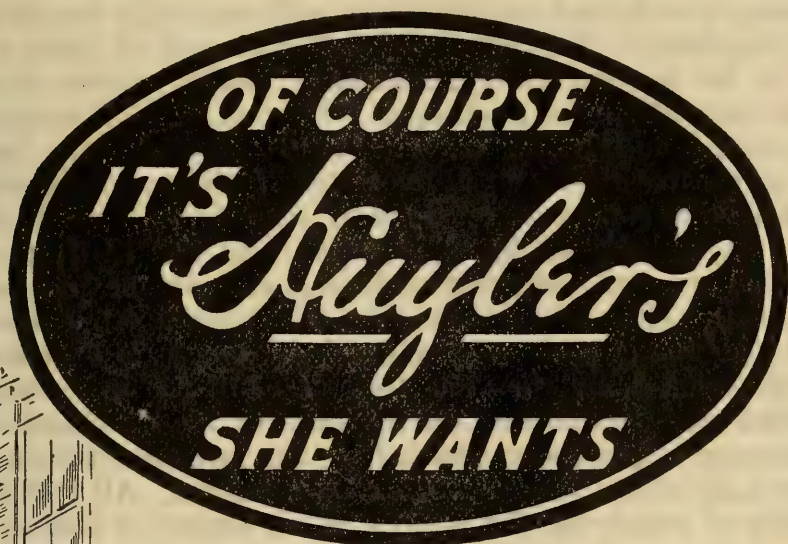
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say to hit it exactly, though in a brutal way: the hearer tastes in his music, the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the *Mercur de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harim. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North, and that no one has ever possessed among the 'Five.'"

See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97-140).

CONCERTO NO. 2, IN F-SHARP MINOR, FOR VIOLIN AND ORCHESTRA.

GUSTAV STRUBE

(Born at Ballenstedt, March 3, 1867; now living in Boston.)

This concerto, in manuscript, was performed for the first time at a Symphony Concert in Boston, December 23, 1905, when Mr. Adamowski was the violinist.

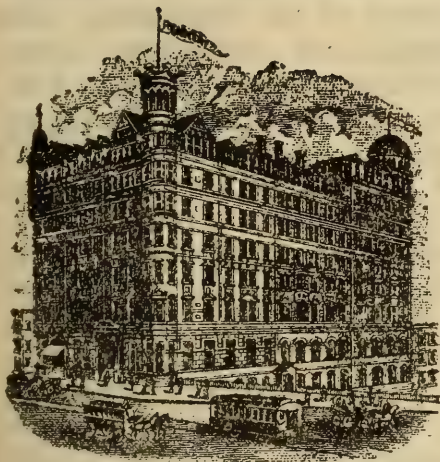
We are indebted to Mr. William Lyman Johnson, of Boston, for the analysis of the concerto.

"Mr. Strube wrote this concerto in the spring of 1905. It is in three movements. The first movement, *Allegro assai*, consists of two contrasting themes: the first is a swiftly moving, lyrical melody in 3-4

rhythm; the second is of broader and quieter character. After a short prelude, in which the theme is suggested by violas and 'cellos, the violin enters with the first subject. This is followed by an energetic working-out of the theme, combined with a development of a three-note motive, of two eighths and a quarter, given out by the orchestra, and leads to a sonorous tutti on the first subject. The solo violin enters with passage-work built upon the three-note motive over an accompaniment of wood-wind and violins in high positions, and leads over to the second theme in E major, which is of a flowing, lyrical mood. The oboe continues this theme, while the solo instrument ornaments it with flowing arabesques. The solo violin and the orchestra now bring up reminiscences of the first theme and the three-note motive, which resolve into the coda. This closing section of the movement is based upon the themes already heard. They are given out by the orchestra, over which the solo instrument plays rapid passage-work, and leads to a brilliant close.

“The second movement is a Reverie, Adagio, E-flat major. After eight measures of prelude, formed by the building up of harmonies on a pedal-point, given out by 'cellos and basses, the solo violin enters, piano, with the principal theme, accompanied by clarinets and bassoons. The solo instrument takes up an episode in A-flat minor, and modulates to a theme in C minor, which introduces a repetition of the first theme, played by the solo violin an octave higher, with an accompaniment of flutes and clarinets. A short, unaccompanied cadenza leads to a section of agitated character, with accompaniment of harp, violins, and violas, and introduces a theme of brighter and broader character, with harmonies given out by trombones, horn, and strings

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pizzicato. The first theme now returns with new combinations of harmony and different accompaniment, consisting of harp and violins, and concludes quietly.

"The last movement, in the form of a Passacaglia, Andantino, grazioso, consists of variations on an original theme in F-sharp minor, 7-4 rhythm. The first four variations are free, but are intimately connected with the principal theme, as they have the character of a development. The fifth variation is a tutti. The sixth and the seventh are of stricter nature, and lead to a short, transitional cadenza, which resolves into a flowing cantilena, which, although sounding like a new theme, is really an outgrowth of the principal theme. Against this the oboe and the clarinet suggest phrases of the chief theme. In the ninth variation the theme is given out alternately by the violas and 'cellos, and the clarinet and bassoon. In the tenth it is played by the strings pizzicato, while the solo instrument takes up ornamental passage-work. The eleventh variation is a continuation of the tenth, but is more flowing and lyrical in mood, and is accompanied by violins, flute, and clarinet. A brilliant cadenza, written for the work by Mr. Gericke, leads to the coda, which forms the final variation, with the theme given alternately to the strings and the wood-wind, over which the solo violin plays spiccato ornaments, and a rapid rush of brilliant passage-work brings the concerto to a close.

"The composition is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, triangle, harp, and strings.

"The score is dedicated to Mr. Adamowski."

* *

Mr. Strube was born at Ballenstedt, a little town in Anhalt, not far from Halberstadt. His father was town musician in his native place, and he was Gustav's first teacher. The son studied afterwards four years at the Leipsic Conservatory,—the violin under Brodsky, the pianoforte under Keckendorf, and composition under Reinecke and Jadassohn. Mr. Strube then went to Mannheim and taught at the Conservatory. He came to the United States in 1891, and since then has been one of the first violins in the Boston Symphony Orchestra and a conductor of the Promenade Concerts of the Orchestra. His chief works are as follows:† Suite for violin and pianoforte; overture, "The Maid of Orleans," Op. 8, Boston Symphony Orchestra, February 16, 1895;* Symphony in C minor, Op. 11, Boston Symphony Orchestra, April 4, 1896; Violin Concerto, Op. 13, Worcester (Mass.) Festival, Mr. Kneisel violinist, September 22, 1897;* Boston, Boston Symphony Orchestra, Mr. Kneisel violinist, December 11, 1897;* Overture for trumpets, horns, trombones, tuba, kettledrums, Apollo Club, Boston, January 27, 1898; * Rhapsody for orchestra, Op. 17, Boston Symphony Orchestra, April 20, 1901;* Hymn to Eros, January 25, 1903,* concert in Boston for the Germanic Museum; Fantastic Overture, Op. 20, Boston Symphony Orchestra, March 12, 1904;* Prayer of Iphigenia, from Goethe's "Iphigenia in Tauris," for mezzo-soprano and orchestra, Chickering Production Concert, Miss Josephine Knight mezzo-soprano, March 23, 1904;* String Quartet in D major, Hoffmann Quartet Concert, March 1, 1905,* symphonic poem, "Longing," for viola (Mr. E. Ferir) and orchestra, Boston Symphony Orchestra, April 22, 1905.*

† An asterisk denotes a first performance in Boston. A double asterisk denotes a first performance.

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Mr. OTTO ROTH, Second Violin

Mr. EMILE FERIR, Viola

Mr. HEINRICH WARNKE, Violoncello

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Hugo Kaun String Quartet, D major, Op. 41, No. 2
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Alexandre Glazounow String Quintet in A major, Op. 39
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SYMPHONY IN B-FLAT MAJOR, NO. 5, OP. 55.

ALEXANDER GLAZOUNOFF

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is prelude. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernable. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive prelude the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After prelude on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tchaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885-89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tchaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tchaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tchaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876-77. On his return he joined the faculty of the Moscow Conservatory. That Tchaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tchaikowsky's Life. Tanéïeff has composed a symphony (played here at a Symphony Concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture, "The Oresteia" (played here at a Symphony Concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part-songs, "Sunrise," has been sung here two or three times.

themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced by clarinets, bassoons, violas, violoncellos, while double-basses and kettledrums maintain a pedal-point.

Alexander Constantinovitch Glazounoff is the son of a rich book-seller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time, with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclama-

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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tion. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, much to the disgust of certain hide-bound conservatives. Thus, a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung*.")

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts† at St. Petersburg.

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

† For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition is introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection is of course repugnant to the general public. "A. G." adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named "Russian," but are only the amusement of a fraction of Russian composers, members of the "Musical Left," or the "Young Russian School." Rubinstein's name never appears on these programmes, Tchaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; "but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere." Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers are admired throughout Russia.

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Glazounoff's chief works, all published by Belaïeff, are seven symphonies; a Suite Caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets; a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Age," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905). He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he is the editor of a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

* * *

Tschaikowsky corresponded with Glazounoff, and was fond of him. He saw him in St. Petersburg the night (November, 1893) before he was attacked with cholera. Tschaikowsky had been to the play, and had talked with the actor Varlamoff in his dressing-room. The actor described his loathing for "all those abominations" which remind one of death. Peter laughed and said: "There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel I shall live a long time." He then went to a restaurant with two of his nephews, and later his brother Modest,

entering, found one or two other visitors with Peter, among them Glazounoff. "They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white wine and soda-water. We went home about two A.M. Peter was perfectly well and serene."

Peter wrote * to his brother Modest, September 24, 1883: "I bought Glazounoff's quartet in Kieff, and was pleasantly surprised. In spite of the imitations of Korsakoff, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher helped him in this. I recommend you to buy the quartet and play it for four hands." This work must have been the String Quartet in D, Op. 1, composed some time between Glazounoff's fifteenth and seventeenth birthdays.

Tschaikowsky wrote to Glazounoff from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invitations to dinners and suppers. . . . I much regret that the Russian papers have said nothing as to my victorious campaign. What can I do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curious: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions, of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at the Festival. Klindworth intends to produce a Russian work at his concert in Berlin. I recommended him Rimsky-Korsakoff's 'Capriccio Espagnol' and your 'Stenka Razine.'" But this first symphony was in E major, not in E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

Early in 1890 Tschaikowsky was sojourning in Florence. He wrote this extremely interesting letter to Glazounoff: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me.

* The translations into English of these excerpts from Tschaikowsky's correspondence are by Mrs. Rosa Newmarch.

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A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either in the blue sky of Italy, in the sun that shines from it, in the architectural beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain two months hence, and my imagination will no longer take color from its surroundings?

“But enough of this! I am working hard. Whether what I am doing is really good is a question to which only posterity can give the answer.

“I feel the greatest sympathy for your misgivings as to the failure of your ‘Oriental Fantasia.’* There is nothing more painful than such doubts. But all evil has its good side. You say your friends did not approve of the work, but did not express their disapproval at the right time,—at a moment when you could agree with them. It was wrong of them to oppose the enthusiasm of the author for his work before it had had time to cool. But it is better that they had the courage to speak frankly, instead of giving you that meaningless, perfunctory praise some friends consider it their duty to bestow, to which we listen, and which we accept, because we are only too glad to believe. You are strong enough to guard your feelings as composer in those moments when people tell you the truth. . . . I too, dear Alexander Constantinovitch, have sometimes wished to be quite frank with you about your work. I am a great admirer of your gifts. I value the earnestness of your aims and your artistic sense of honor. And yet I often think about you. I feel that, as an older friend who loves you, I ought to warn you against certain exclusive tendencies and a kind of one-sidedness. Yet how to tell you this I do not quite know. In many respects you are a riddle to me. You have genius, but something prevents you from broadening out and penetrating the depths. . . . In short, during the winter you may expect a letter from me, in which I will talk to you after due reflection. If I fail to say anything apposite, it will be a proof of my incapacity, not the result of any lack of affection and sympathy for you.”

* * *

Alfred Bruneau wrote in his “Musiques de Russie et Musiciens de France” (Paris, 1903), after a short study of the “Cabinet,” or “Big Five,”—Balakireff, Borodin, Moussorgsky, Cui, and Rimsky-Korsakoff, who could not endure the name of Anton Rubinstein as a composer and looked skew-eyed at Tchaikowsky as a “cosmopolite,”—these words concerning Glazounoff, their pupil and disciple: “His instrumentation has marvellous clearness, logic, and strength, and a brilliance that sometimes dazzles. His sureness of hand is incomparable.

* “Rhapsodie Orientale” for Orchestra, Op. 29.

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But, to say everything,—and I have the habit of saying everything,—I wish that his truly extraordinary activity might slacken a little to the advantage of a high originality which I believe is in him, but to which he does not give the opportunity for a complete manifestation. He should fulfil the promise of his beginning; he should be the creator on whom we reckon,—in a word, the man of his generation, a generation younger than that of the composers who were at first his counsellors. The new years, continuing the eternal evolution of ideas, necessitate new attempts.”

* * *

Mrs. Newmarch, in her article to which reference has already been made, has this to say about Glazounoff:—

“Glazounoff’s activity has been chiefly exercised in the sphere of instrumental music. Unlike so many of his compatriots, he has never been attracted to opera, nor is he a prolific composer of songs. Although partly a disciple of the New Russian School, he is separated from Balakireff, Rimsky-Korsakoff, and Moussorgsky by his preference for classical forms in music. From the outset of his career he shows a mastery of technical means such as we are accustomed to associate only with full maturity. Perhaps on account of this facility some of his earlier works suffer from over-elaboration and a redundancy of accessory ideas. But the tendency of his later compositions is almost always toward greater simplicity and clearness of expression. Glazounoff’s music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of restrained melancholy. His harmony is far more distinctive and original and frequently full of picturesque suggestion. As a master of orchestration, he stands, with Rimsky-Korsakoff, at the head of a school pre-eminently distinguished in this respect. Although Glazounoff has made some essays in the sphere of programme music in the symphonic poems, ‘Stenka Razine,’ ‘The Forest,’ and ‘The Kremlin,’—and more recently in the suite, ‘Aus dem Mittelalter,’—yet his tendency is mainly toward classical forms. At the same time, even when bearing no programme, much of his music is remarkable for a certain descriptive quality. The last to join the circle of Balakireff, he came at a time when solidarity of opinion was no longer essential to the very existence of the New Russian School. It was natural that, more than its earlier members, he should pass under other and cosmopolitan influences. The various phases of his enthusiasm for Western composers are clearly traceable in his works. In one respect Glazounoff is unique, since he is the only Russian composer of note who has been seriously dominated by Brahms. But, although he has ranged himself with the German master on the side of pure musical form, a very cursory examination of their respective works suffices to show how much less ‘abstract’ is the music of the Russian composer than that of Brahms. Even while moving within the limits of conventional form, Glazounoff’s music is constantly suggesting to the imagination some echo from the world of actuality. It is in this delicate and veiled realism—which in theory he seems to repudiate—that he shows himself linked with the spirit of his age and his country. The strongest manifestation of his modern and national feeling is displayed in the energetic and highly-colored music of the ballet ‘Raymonda.’ Comparing this work with Tschaikowsky’s ballet, ‘The Sleeping Beauty,’

it has been said that while in the latter each dance resembles an elegant statuette, 'bizarre, graceful, and delicate,' the former shows us 'colossal groups cast in bronze,'—life viewed at moments of supreme tension and violent movement, caught and fixed irrevocably in gleaming metal. It proves that this Russian idealist has moods of affinity with the realism and oriental splendor of Rimsky-Korsakoff and Borodin. The ballet 'Raymonda' and its musical antithesis, the Sixth Symphony, with its wonderful contrapuntal finale, are probably the most popular of Glazounoff's works.

"Apart from his art, Glazounoff's life has been uneventful. Few composers have made their début under more favorable auspices, or have won appreciation so rapidly. Nor has he ever experienced the sting of neglect or the inconvenience of poverty."

Mrs. Newmarch also tells us that Glazounoff is endowed with a phenomenal musical memory. He himself has said: "At home we had a great deal of music, and everything we played remained firmly in my memory, so that, awakening in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening." "His most remarkable feat in this way," adds Mrs. Newmarch, "was the complete reconstruction of the overture to Borodin's opera, 'Prince Igor.'"

These works of Glazounoff have been performed in Boston: Symphony Orchestra: "Poème Lyrique," October 16, 1897; Symphony No. 6, October 21, 1899, January 5, 1901; Suite from the ballet "Raymonda," January 25, 1902; Overture Solennelle, Op. 73, February 15, 1902; Symphony No. 4, in E-flat, October 24, 1903, January 2, 1904 (by request); Carnival Overture, April 9, 1904; "The Kremlin," symphonic picture in three parts, January 27, 1906.

The symphonic poem, "Stenka Razine," was performed at a Chickering Production Concert, Mr. Lang conductor, March 23, 1904.

The Nocturne from the suite "Chopiniana" was played at a "Pop" Concert, under the direction of Mr. Max Zach, May 19, 1897; the Polonaise from the same suite was played at a "Pop" Concert, under Mr. Zach's direction, May 28, 1897.

String Quintet in A major, Op. 39 (Boston Symphony Quartet), January 2, 1905.

Five novelettes for string quartet, Op. 15 (Adamowski Quartet), November 23, 1898 (Nos. 3 and 2, December 22, 1903); Boston Symphony Quartet (October 30, 1905).

Mr. Siloti played the pianoforte étude, "The Night," Op. 31, No. 3, February 12 and March 12, 1898, and the Prelude, Op. 25, No. 1, February 14, 1898. Mr. Gabrilowitsch played the first pianoforte sonata, Op. 74, November 17, 1906. Mr. Félix Fox played the first movement of the second pianoforte sonata, Op. 75, November 20, 1906.

This list is probably not complete.

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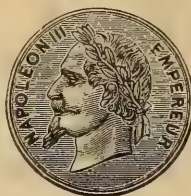
and the Members of the Orchestra in alphabetical order.

Adamowski, J.	Hampe, C.	Moldauer, A.
Adamowski, T.	Heberlein, H.	Mullaly, J.
Akeroyd, J.	Heindl, A.	Müller, F.
	Heindl, H.	
Bak, A.	Helleberg, J.	Nagel, R.
Bareither, G.	Hess, M.	Nast, L.
Barleben, C.	Hoffmann, J.	
Barth, C.	Hoyer, H.	Phair, J.
Berger, H.		
Bower, H.	Keller, J.	Regestein, E.
Brenton, H.	Keller, K.	Rettberg, A.
Brooke, A.	Kenfield, L.	Rissland, K.
Burkhardt, H.	Kloepfel, L.	Roth, O.
Butler, H.	Kluge, M.	
	Kolster, A.	Sadoni, P.
Debuchy, A.	Krafft, W.	Sauer, G.
Dworak, J.	Krauss, H.	Sauerquell, J.
	Kuntz, A.	Sautet, A.
Eichheim, H.	Kuntz, D.	Schuchmann, F.
Eichler, J.	Kunze, M.	Schuëcker, H.
Elkind, S.	Kurth, R.	Schumann, C.
		Schurig, R.
Ferir, E.	Lenom, C.	Senia, T.
Fiedler, B.	Loeffler, E.	Seydel, T.
Fiedler, E.	Longy, G.	Sokoloff, N.
Fiumara, P.	Lorbeer, H.	Strube, G.
Fox, P.	Ludwig, C. F.	Swornsbourne, W.
Fritzsche, O.	Ludwig, C. R.	
		Tischer-Zeitz, H.
Gerhardt, G.	Mahn, F.	Traupe, W.
Gietzen, A.	Mann, J.	
Goldstein, S.	Maquarre, A.	Vannini, A.
Grisez, G.	Maquarre, D.	
	Marble, E.	Warnke, H.
Hackebarth, A.	Mäusebach, A.	
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Richard Strauss Tone-poem, "Don Juan" (after N. Lenau), Op. 20

Beethoven Concerto in D major for Violin, Op. 61

- I. Allegro ma non troppo.
- II. Larghetto.
- III. Rondo.

Glazounoff Symphony in B-flat major, No. 5, Op. 55
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- II. Scherzo: Moderato; Pochissimo meno mosso.
- III. Andante.
- IV. Allegro maestoso.

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"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAU), OP. 20.

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898, November 1, 1902, February 11, April 29, 1905.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich.

Extracts from Lenau's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

* Nicolaus Lenau, whose true name was Nicolaus Niembach von Strehlenau, was born at Cstated, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruß und Lusterermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie lässt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.

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Scheintot ist alles Wünschen, alles Hoffen;
 Vielleicht ein Blitz aus Höh'n, die ich verachtet,
 Hat tödtlich meine Liebeskraft getroffen,
 Und plötzlich ward die Welt mir wüst, umnachtet;
 Vielleicht auch nicht; der Brennstoff ist verzehrt,
 Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:*

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
 Of gloried woman,—loveliness supernal!
 Fain would I, in the storm of stressful bliss,
 Expire upon the last one's lingering kiss!
 Through every realm, O friend, would wing my flight,
 Wherever Beauty blooms, kneel down to each,
 And, if for one brief moment, win delight!

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
 Keep fresh for Beauty service and employ,
 Grieving the One, that All I may enjoy.
 The fragrance from one lip to-day is breath of spring:
 The dungeon's gloom perchance to-morrow's luck may bring.
 When with the new love won I sweetly wander,
 No bliss is ours upfurbish'd and regilded;
 A different love has This to That one yonder,—
 Not up from ruins be my temples builded.
 Yea, Love life is, and ever must be new,
 Cannot be changed or turned in new direction;
 It cannot but there expire—here resurrection;
 And, if 'tis real, it nothing knows of rue!
 Each Beauty in the world is sole, unique:
 So must the Love be that would Beauty seek!
 So long as Youth lives on with pulse afire,
 Out to the chase! To victories new aspire!

* John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the *New York Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

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DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music: for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum

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at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess ———, widow; she lives at a villa, an hour from Seville" (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (*senza espressione*) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplors his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.



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heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—“Away! away to ever-new victories.”

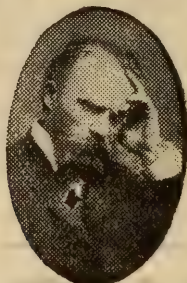
Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of “Disgust” and the “Carnival” are in wild chromatic progressions. The glockenspiel parodies his second “Individual Theme,” which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of “Disgust.” Some find in the next episode the thought of the cemetery with Don Juan’s reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

“The fire of my blood has now burned out.”

Then comes the duel with the death-scene. The theme of “Disgust” now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

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CONCERTO IN D MAJOR FOR VIOLIN, OP. 61.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flûte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dédié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comp-toir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passage-

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way" from the andante (for so in this arrangement Beethoven calls the *larghetto*) to the rondo.

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista*.

* * *

The first movement, *Allegro ma non troppo*, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters, after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, *Larghetto*, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, *Rondo*, in D major (6-8), is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

* * *

* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late, at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.

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There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight, he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to St. Petersburg, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full piano-forte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813:

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Von Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat,—a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

* * *

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established:—

"The eminent violinist Klement (*sic*) played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Clement's Fantasia."

* * *

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The concerto has been played at these Symphony Concerts by Louis Schmidt, Jr., January 5, 1884; Franz Kneisel, October 31, 1885, November 3, 1888, December 30, 1893; Franz Ondricek, December 14, 1895; Carl Halir, November 28, 1896; Willy Burmester, December 10, 1898; Fritz Kreisler, February 9, 1901; Hugo Heermann, February 28, 1903; Olive Mead, February 6, 1904.

There have also been performances in Boston by Julius Eichberg (1859), Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph Brodsky (1892), and others.

SYMPHONY IN B-FLAT MAJOR, No. 5, OP. 55.

ALEXANDER GLAZOUNOFF

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trom-

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885-89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876-77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky's Life. Tanéïeff has composed a symphony (played here at a Symphony Concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture, "The Oresteia" (played here at a Symphony Concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part-songs, "Sunrise," has been sung here two or three times.



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bones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. *Moderato maestoso*, B-flat, 4-4. In this introductory section the sturdy chief theme of the *allegro* which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is prelude. The *Allegro* is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernable. There is a stirring coda.

II. *Scherzo, moderato*, G minor, 2-4. After a few measures of sportive prelude the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. *Pochissimo meno mosso.* The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. *Andante*, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After prelude on the dominant there is a return of the leading motive.

IV. *Allegro maestoso*, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced

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by clarinets, bassoons, violas, violoncellos, while double-basses and kettledrums maintain a pedal-point.

* * *

Alexander Constantinovitch Glazounoff is the son of a rich book-seller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time, with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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(June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, much to the disgust of certain hide-bound conservatives. Thus, a writer for the *Musical Times* said: "We have now heard M.

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung*."

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

* For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition is introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection is of course repugnant to the general public. "A. G." adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named "Russian," but are only the amusement of a fraction of Russian composers, members of the "Musical Left," or the "Young Russian School." Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; "but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere." Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers are admired throughout Russia.

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Glazounoff's chief works, all published by Belaïeff, are seven symphonies; a Suite Caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets; a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Age," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905). He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he is the editor of a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would

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say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

* * *

Tschaikowsky corresponded with Glazounoff, and was fond of him. He saw him in St. Petersburg the night (November, 1893) before he was attacked with cholera. Tschaikowsky had been to the play, and had talked with the actor Varlamoff in his dressing-room. The actor described his loathing for "all those abominations" which remind one of death. Peter laughed and said: "There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel I shall live a long time." He then went to a restaurant with two of his nephews, and later his brother Modest, entering, found one or two other visitors with Peter, among them Glazounoff. "They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white wine and soda-water. We went home about two A.M. Peter was perfectly well and serene."

Peter wrote * to his brother Modest, September 24, 1883: "I bought Glazounoff's quartet in Kieff, and was pleasantly surprised. In spite of the imitations of Korsakoff, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its

* The translations into English of these excerpts from Tschaikowsky's correspondence are by Mrs. Rosa Newmarch.

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development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher helped him in this. I recommend you to buy the quartet and play it for four hands." This work must have been the String Quartet in D, Op. 1, composed some time between Glazounoff's fifteenth and seventeenth birthdays.

Tschaikowsky wrote to Glazounoff from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invitations to dinners and suppers. . . . I much regret that the Russian papers have said nothing as to my victorious campaign. What can I do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curious: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions, of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at the Festival. Klindworth intends to produce a Russian work at his concert in Berlin. I recommended him Rimsky-Korsakoff's 'Capriccio Espagnol' and your 'Stenka Razine.'" But this first symphony was in E major, not in E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

Early in 1890 Tschaikowsky was sojourning in Florence. He wrote this extremely interesting letter to Glazounoff: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me. A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either in the blue sky of Italy, in the sun that shines from it, in the archi-

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tectural beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain two months hence, and my imagination will no longer take color from its surroundings?

"But enough of this! I am working hard. Whether what I am doing is really good is a question to which only posterity can give the answer."

"I feel the greatest sympathy for your misgivings as to the failure of your 'Oriental Fantasia.'* There is nothing more painful than such doubts. But all evil has its good side. You say your friends did not approve of the work, but did not express their disapproval at the right time,—at a moment when you could agree with them. It was wrong of them to oppose the enthusiasm of the author for his work before it had had time to cool. But it is better that they had the courage to speak frankly, instead of giving you that meaningless, perfunctory praise some friends consider it their duty to bestow, to which we listen, and which we accept, because we are only too glad to believe. You are strong enough to guard your feelings as composer in those moments when people tell you the truth. . . . I too, dear Alexander Constantinovitch, have sometimes wished to be quite frank with you about your work. I am a great admirer of your gifts. I value the earnestness of your aims and your artistic sense of honor. And yet I often think about you. I feel that, as an older friend who loves you, I ought to warn you against certain exclusive tendencies and a kind of one-sidedness. Yet how to tell you this I do not quite know. In many respects you are a riddle to me. You have genius, but something prevents you from broadening out and penetrating the depths. . . . In short, during the winter you may expect a letter from me, in which I will talk to you after due reflection. If I fail to say anything apposite, it will be a proof of my incapacity, not the result of any lack of affection and sympathy for you."

* * *

Alfred Bruneau wrote in his "*Musiques de Russie et Musiciens de France*" (Paris, 1903), after a short study of the "Cabinet," or "Big Five,"—Balakireff, Borodin, Moussorgsky, Cui, and Rimsky-Korsakoff, who could not endure the name of Anton Rubinstein as a composer and looked skew-eyed at Tschaikowsky as a "cosmopolite,"—these words concerning Glazounoff, their pupil and disciple: "His instrumentation has marvellous clearness, logic, and strength, and a brilliance that sometimes dazzles. His sureness of hand is incomparable."

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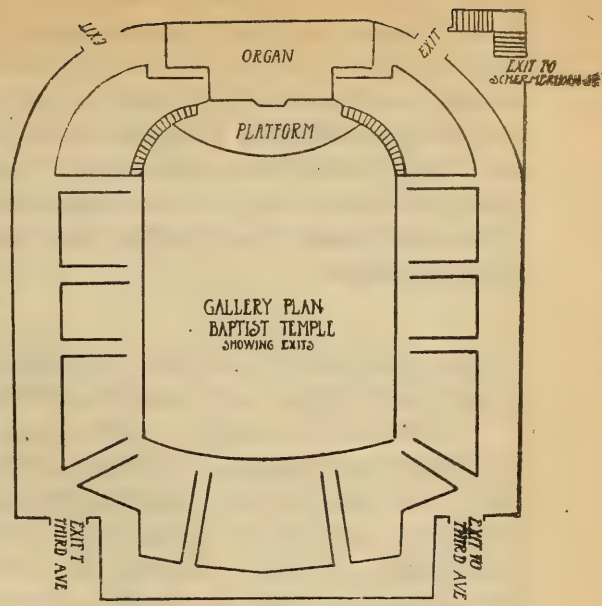


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* * *

Mrs. Newmarch, in her article to which reference has already been made, has this to say about Glazounoff:—

"Glazounoff's activity has been chiefly exercised in the sphere of instrumental music. Unlike so many of his compatriots, he has never been attracted to opera, nor is he a prolific composer of songs. Although partly a disciple of the New Russian School, he is separated from Balakireff, Rimsky-Korsakoff, and Moussorgsky by his preference for classical forms in music. From the outset of his career he shows a mastery of technical means such as we are accustomed to associate only with full maturity. Perhaps on account of this facility some of his earlier works suffer from over-elaboration and a redundancy of accessory ideas. But the tendency of his later compositions is almost always toward greater simplicity and clearness of expression. Glazounoff's music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of restrained melancholy. His harmony is far more distinctive and original and frequently full of picturesque suggestion. As a master of orchestration, he stands, with Rimsky-Korsakoff, at the head of a school pre-eminently distinguished in this respect. Although Glazounoff has made some essays in the sphere of programme music in the symphonic poems, 'Stenka Razine,' 'The Forest,' and 'The Kremlin,'—and more recently in the suite, 'Aus dem Mittelalter,'—yet his tendency is mainly toward classical forms. At the same time, even when bearing no programme, much of his music is remarkable for a certain descriptive quality. The last to join the circle of Balakireff, he came at a time when solidarity of opinion was no longer essential to the very existence of the New Russian School. It was natural that, more than its earlier members, he should pass under other and cosmopolitan influences. The various phases of his enthusiasm for Western composers are clearly traceable in his works. In one respect Glazounoff is unique, since he is the only Russian composer of note who has been seriously dominated by Brahms. But, although he has ranged himself with the German master on the side of pure musical form, a very cursory examination of their respective works suffices to show how much less 'abstract' is the music of the Russian composer than that of Brahms. Even while moving within the limits of conventional form, Glazounoff's music is constantly suggesting to the imagination some echo from the world of actuality. It is in this delicate and veiled realism—which in theory he seems to repudiate—that he shows himself linked with the spirit of his age and his country. The strongest manifestation of his modern and national feeling is displayed in the energetic and highly-colored music of the ballet 'Raymonda.' Comparing this work with Tschaikowsky's ballet, 'The Sleeping Beauty,'

it has been said that while in the latter each dance resembles an elegant statuette, 'bizarre, graceful, and delicate,' the former shows us 'colossal groups cast in bronze,'—life viewed at moments of supreme tension and violent movement, caught and fixed irrevocably in gleaming metal. It proves that this Russian idealist has moods of affinity with the realism and oriental splendor of Rimsky-Korsakoff and Borodin. The ballet 'Raymonda' and its musical antithesis, the Sixth Symphony, with its wonderful contrapuntal finale, are probably the most popular of Glazounoff's works.

"Apart from his art, Glazounoff's life has been uneventful. Few composers have made their début under more favorable auspices, or have won appreciation so rapidly. Nor has he ever experienced the sting of neglect or the inconvenience of poverty."

Mrs. Newmarch also tells us that Glazounoff is endowed with a phenomenal musical memory. He himself has said: "At home we had a great deal of music, and everything we played remained firmly in my memory, so that, awakening in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening." "His most remarkable feat in this way," adds Mrs. Newmarch, "was the complete reconstruction of the overture to Borodin's opera, 'Prince Igor.'"

**

These works of Glazounoff have been performed in Boston: Symphony Orchestra: "Poème Lyrique," October 16, 1897; Symphony No. 6, October 21, 1899, January 5, 1901; Suite from the ballet "Raymonda," January 25, 1902; Overture Solennelle, Op. 73, February 15, 1902; Symphony No. 4, in E-flat, October 24, 1903, January 2, 1904 (by request); Carnival Overture, April 9, 1904; "The Kremlin," symphonic picture in three parts, January 27, 1906.

The symphonic poem, "Stenka Razine," was performed at a Chickering Production Concert, Mr. Lang conductor, March 23, 1904.

The Nocturne from the suite "Chopiniana" was played at a "Pop" Concert, under the direction of Mr. Max Zach, May 19, 1897; the Polonaise from the same suite was played at a "Pop" Concert, under Mr. Zach's direction, May 28, 1897.

String Quintet in A major, Op. 39 (Boston Symphony Quartet), January 2, 1905.

Five novelettes for string quartet, Op. 15 (Adamowski Quartet), November 23, 1898 (Nos. 3 and 2, December 22, 1903); Boston Symphony Quartet (October 30, 1905).

Mr. Siloti played the pianoforte étude, "The Night," Op. 31, No. 3, February 12 and March 12, 1898, and the Prelude, Op. 25, No. 1, February 14, 1898. Mr. Gabrilowitsch played the first pianoforte sonata, Op. 74, November 17, 1906. Mr. Félix Fox played the first movement of the second pianoforte sonata, Op. 75, November 20, 1906.

This list is probably not complete.

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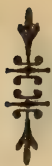
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Weber Overture to the Opera "Oberon"

Richard Strauss Tone-poem, "Don Juan" (after N. Lenau), Op. 20

Brahms Symphony No. 1, in C minor, Op. 68

- I. Un poco sostenuto ; Allegro.
- II. Andante sostenuto.
- III. Un poco allegretto e grazioso.
L' istesso tempo.
- IV. Adagio ; Allegro non troppo, ma con brio.

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OVERTURE TO THE OPERA "OBERON" . . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The story was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden, "the music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums,

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strings. The overture begins with an introduction (*Adagio sostenuto* ed *il tutto pianissimo possibile*, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a *pianissimo* little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (*Allegro con fuoco* in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco* of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

It may here be said that "a new version" of "Oberon," with the libretto revised by Major Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was

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an attempt to make the music harmonize more or less with the spirit of the present day." There were former versions,—one "changed and enlarged" by Franz Gläser (Vienna), one with recitatives by Benedict, one with "secco" recitatives by Lampert of Gotha, and one with recitatives by Franz Wüllner. In the version produced at Dresden, September 29, 1906, Weber's music remains unchanged. The new dialogue by an unnamed writer follows Hell's translation.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

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We doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870 by the Parepa Rosa Company. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton. The first performance in Boston was by the Parepa Rosa Company in Music Hall, May 23, 1870.

DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for

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Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAÜ), OP. 20.

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the

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second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898, November 1, 1902, February 11, April 29, 1905.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich.

Extracts from Lenau's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the

* Nicolaus Lenau, whose true name was Nicolaus Niernbsch von Strehlenau, was born at Cstated, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruß und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft,
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie läßt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.
Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tödtlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht; der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:*

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,

* John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

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No bliss is ours upfurbish'd and regild;
 A different love has 'This to That one yonder,—
 Not up from ruins be my temples builded.
 Yea, Love life is, and ever must be new,
 Cannot be changed or turned in new direction;
 It cannot but there expire—here resurrection;
 And, if 'tis real, it nothing knows of rue!
 Each Beauty in the world is sole, unique:
 So must the Love be that would Beauty seek!
 So long as Youth lives on with pulse afire,
 Out to the chase! To victories new aspire!

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
 Now it is o'er; and calm all round, above me;
 Sheer dead is every wish; all hopes o'ershrouded,—
 'Twas p'r'aps a flash from heaven that so descended,
 Whose deadly stroke left me with powers ended,
 And all the world, so bright before, o'erclouded;
 And yet p'r'aps not! Exhausted is the fuel;
 And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music: for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart.

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After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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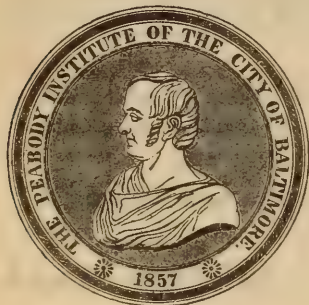
apparitions appears,—the “Zerlinchen” of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of “Disgust” (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—“Disgust” and again “Longing”—is built on the significant themes, until at the conclusion (*fortissimo*) the theme “Longing” is heard from the deep-stringed instruments (*rapidamente*).

And now it is the Countess that appears,—“the Countess ———, widow; she lives at a villa, an hour from Seville” (*glockenspiel*, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and ‘cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the ‘cellos play (*senza espressione*) the theme of “Longing.” Soon enters a “*molto vivace*,” and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is “Anna.”

This musical episode is supposed to interpret the hero’s monologue. Dr. Reimann thinks it would be better to entitle it “Princess Isabella and Don Juan,” a scene that in Lenau’s poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplors his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and ‘cellos). “The silence of night, anxious expectancy, sighs of longing”; then with the entrance of G major (oboe solo) “love’s bliss and happiness without end.” The love song of the oboe is twice repeated, and it is accompanied in the ‘cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of “Disgust” is heard, and he rushes from Anna. The “Individual Don Juan theme, No. 2,” is heard from the four horns,—“Away! away to ever-new victories.”

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of “Disgust” and the “Carnival” are in wild chromatic progressions. The *glockenspiel* parodies his second “Individual Theme,” which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.



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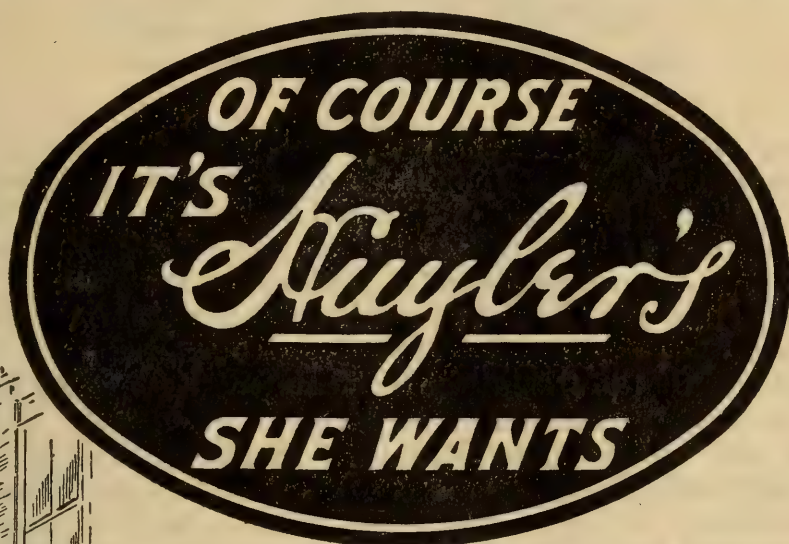
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comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

Some say that Don Juan Tenorio was the Lord d'Albarran de Grenade, or the Count of Marana, or Juan Salazar mentioned by Bernal Diaz del Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree: thus Castil-Blaze gives the coat of arms of the Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt.

Such researches are harmless diversions.

We do know that in the fifteenth and sixteenth centuries in Spain an "auto" or religious drama entitled "Ateista Fulminado" was acted in churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with the daughter of the Commander Ulloa, whom he slew. Don Juan in pursuit of another victim went to the monastery of Saint Francis at Seville, where they had raised a marble tomb to the commander, and

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there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned the tomb of his victim, and the vengeance of heaven had removed the body to the infernal regions.

On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many plays, operas, pantomimes, ballets, poems, pictures, tales.

Here we are concerned only with Don Juan in music. They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed. 4th vol.); "Molière Musicien," by Castil-Blaze, vol. i. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written a book, "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

In Tirso de Molina's comedy these women figure: the Duchess Isabella; Thisbe, a fisher-maiden; Donna Anna de Ulloa; Aminta, a village maiden who was on the point of marrying a peasant. Don Juan invites the Statue of Donna Anna to supper. The Statue accepts, calls, and drags him down to hell.

This comedy was translated into Italian by Onofrio Gilberti. It was then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play founded at least on Gilberti's version was played in Italian at Paris in 1657. Dorimon's French version of the old comedy, "Le Festin de Pierre," was played at Lyons in 1658, and de Villiers's *tragi-comédie* at Paris in 1659.

The opera librettists first began with these old comedies. And here is a list that is no doubt imperfect:—

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made such a scandal that the piece was suppressed, but it was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters were Don Giovanni, his servant, Donna Anna and her father, and the guests at the feast.

"Il Convitato di Pietra," by Righini (Vienna, 1777). In this opera the fisher-maiden was introduced.

"Il Convitato di Pietra," by Calegari (Venice, 1777).

"Il Convitato di Pietra," by Tritto (Naples, 1783).

"Don Giovanni," by Albertini (Venice, 1784).

"Don Giovanni Tenorio," by Cazzaniga (Venice, 1787). Goethe saw it at Rome, and described the sensation it made. "It was not possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight toward heaven."

"Il Convito di Pietra," by Gardi (Venice, 1787).

"Don Giovanni," by Mozart (Prague, October 29, 1787).

"Don Giovanni," by Fabrizi (Fano, 1788.)

"Nuovo Convitato di Pietra," by Gardi (Bologna, 1791.)

"Il Dissolto Punito," by Raimondi (Rome, about 1818).

"Don Giovanni Tenorio," by Don Ramon Carnicer (Barcelona, 1822).

"Il Convitato di Pietra," by Pacini (Viareggio, 1832).

"Don Juan de Fantaisie," one-act operetta by Fr. Et. Barbier (Paris, 1866).

"The Stone-guest" ("Kamjennyi Gost"), left unfinished by Dargomijsky, orchestrated by Rimsky-Korsakoff, and produced with a prelude by César Cui at St. Petersburg in 1872. The libretto is a poem by Poushkin. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only after dramatic effect, for he thought that in opera the music should only accent the situation and the dialogue. The commander is characterized by a phrase of five tones that mount and descend diatonically and in whole tones. The opera does not last two hours.

"Il Convitato di Pietra," by Manent (Barcelona, 1875).

"Il Nuovo Don Giovanni," by Palmieri (Triest, 1884).

"La Statue du Commandeur," pantomime, music by Adolphe David (Paris, 1892). In this amusing piece the Statue loses his dignity at the feast, and becomes the wildest of the guests. He applauds the dancers so heartily that he breaks a finger. He doffs his helmet and joins in a cancan, and forgets to take his place on the pedestal in a square in Seville. Consternation of the passers-by. Suddenly the Statue is seen directing unsteady steps. Don Juan and other revellers assist him to recover his position and his dignity.

Here may be added:—

"Don Juan et Haydée," cantata by Prince Polognac (St. Quentin, 1877.) Founded on the episode in Byron's poem.

"Ein kleiner Don Juan," operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin de Siècle," ballet by Jacobi (London, 1892).

SYMPHONY IN C MINOR, No. 1, Op. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But

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where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

When Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

* Albert Hermann Dietrich was born August 28, 1820, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces.

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The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's Song of Destiny, violin solos by Bach (Joachim), Joachim's elegiac overture in memory of H. Kleist, and the symphony. This elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School led by Joachim.

It is said that the listeners at Munich were the least appreciative;

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those at Carlsruhe, Mannheim, and Breslau were friendly. Dörffel wrote in the *Leipziger Nachrichten* that the symphony's effect on the audience was "the most intense that has been produced by any new symphony within our remembrance."

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'er-dusted."

This much admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the First Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and

Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most

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elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

“With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing.”

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound “the true parallel” to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: “The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly

into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

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The work is scored for full modern orchestra, including an English horn, a bass clarinet, three trumpets, and a celesta.

The following analysis was prepared for the programme book of the Worcester Festival with the sanction of the composer.

"The life of Antony by Plutarch contains many vivid situations which are susceptible of musical illustration in the modern sense, and those having the most direct reference to Cleopatra have been chosen for musical suggestion in this piece, although the action of the tragedy is not literally followed.

"The symphonic poem opens (F major, andante sostenuto) with an undulating motive for flutes and harps, suggesting the voyage on the Cydnus, which, after a climax for the whole orchestra, is succeeded by an allegro agitato depicting the approach of Antony and his army. A bold military theme (allegro marziale, D major), in which the brass and percussion instruments play an important rôle, is worked up to a powerful climax, but soon dies away in soft harmonies for the wind instruments and horns. The Cleopatra theme then begins, first with a sensuous melody for the violoncello (F major), repeated by the violins and afterwards by the whole orchestra.

"The key now changes to D-flat (molto tranquillo). Strange harmonies are heard in the muted strings. The English horn and clarinet sing short, passionate phrases, to which the soft trombones later on add a sound of foreboding. But suddenly the Cleopatra theme appears

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again, now transformed to vigorous allegro, and Antony departs to meet defeat and death. (F minor, allegro moderato.)

"The Antony theme is now fully worked out, mostly in minor keys and sometimes in conjunction with the Cleopatra motive. It ends with a terrific climax on the chord of C-flat, and after a pause the introductory phrases are again heard. A long diminuendo, ending with a melancholy phrase for the viola, suggests his final passing, and Cleopatra's lamentation (D minor) follows at once.

"In this part much of the previous love music is repeated, and some of it is entirely changed in expression as well as in rhythm and instrumentation. At last it dies away in mysterious harmonies with muted horns and strings.

"The work closes with an imposing maestoso in which the burial of Antony and Cleopatra in the same grave is suggested by the two themes now heard for the first time simultaneously. For this, Shakespeare's line is, perhaps, not inappropriate: 'She shall be buried by her Antony. No grave on earth shall hold a pair so famous.'"

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“Cleopatra,” Castrovillari (Venice, 1662), Matteson (Hamburg, 1704), Anfossi (Milan, 1779), Danzi (Mannheim, 1779), Weigl (Milan, 1807), Paër (Paris, 1809), Combi (Genoa, 1842), Truhn (Berlin, 1853), Rossi (Turin, 1876), Sacchi (Milan, 1877), Bonamici (Venice, 1879), Freudenberg (Magdeburg, 1882; rewritten, Brunswick, 1898), Tommasucci (Milan, 1889), Morales (Mexico, 1891), Enna (Copenhagen, 1894). The Baroness de Maistre’s opera “Cleopatra” (about 1860) has not been performed. I am unable to learn whether “Cleopatra,” an opera by Franz Pönitz, harpist in Berlin (born at Bischofswerda in 1850), has been performed.

“Cleopatra e Cesare,” Graun (Berlin, 1742), “Cesare e Cleopatra” = “Cesare in Egitto,” Piccini (Milan, 1770) and Cimarosa (St. Petersburg, 1790).

“La Morte di Cleopatra,” Rasolini (1791), Guglielmi (Naples, 1798), Marinelli (Venice, 1800).

“Un Nuit de Cléopâtre,” text based by Barbier on Gautier’s tale, music by Massé (Paris, 1885, Sophie Heilbron as Cleopatra).

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“Antonius und Kleopatra,” duodrama with arias, music by Kaffka (Berlin, 1780); operetta, “Cesare e Cleopatra,” Zoboli (Naples, 1858);

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ballet, "Les Amours d'Antoine et Cléopâtre," Kreutzer (Paris, 1808); ballet, "Cleopatra," Giorza (Milan, 1859); parody, "Kleopatra," Ad. Müller (Vienna, about 1830); stage music by Mancinelli for Cossa's drama (Rome, 1877); stage music by Leroux for Sardou and Moreau's drama (Paris, 1890); operetta, "Cleopatre," Vero (Budapest, 1900); "Antoine et Cléopâtre," operetta, Desormes (Paris, 1876); Suite de Ballet by Gruenwald (played in Boston by the Verdi Orchestra, April 27, 1904).

A burlesque, "Antonius und Cleopatra," with music by Carl Maria von Weber, composed at Stuttgart in 1808, is lost. Weber himself took the part of Cleopatra in this musical farce, invented for his amusement and that of his friends.

VOCAL SCENES.

"Cléopâtre," lyric scene, Berlioz, written in competition for the Prix de Rome of 1829.

"La Mort de Cleopatra," Camille Benoit (1884).

"Cléopâtre," lyric scene, A. Duvernoy.

Lyric poem, "Antoine et Cléopâtre," text three sonnets by de Hérédia, music by R. Torre-Alfina, for soprano, chorus, and orchestra (Paris, Colonne concert, March 27, 1904; Mme. Litvinne, soprano).

ORCHESTRAL WORKS.

Overture, "Antoine et Cléopâtre," by Vincent d'Indy (Pasdeloup concert, Paris, February 4, 1877). This overture has been dropped by the composer from the list of his works, and, I believe, it was never published.

"Overture to the Tragedy of Antony and Cleopatra," by Anton Rubinstein, Op. 116 (composed in the summer of 1890, played for the first time in Boston at a Boston Symphony Orchestra Concert, April 4, 1891).

Overture, "Antony and Cleopatra," by Ethel M. Smyth (Crystal Palace, October 18, 1890).

* * *

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Music has been set to the song, "Come, thou Monarch of the Vine," in Shakespeare's tragedy (Act II., scene vii.), by these composers: Thomas Chilcot (about 1750), for tenor, or bass by transposition; an anonymous composer, 1759; William Linley (about 1815), solo (boy), with chorus for treble boy, alto, tenor, and bass; Schubert (1826), tenor or bass, a verse added in German and English; Sir Henry Bishop (1837), chorus for three male voices, composed for the "Comedy of Errors," arranged for mixed quartet, and rearranged by Hatton in 1862 for mixed chorus; Weiss (1863), bass.

PERFORMANCES OF MR. CHADWICK'S WORKS IN BOSTON.

This list does not pretend to be complete. I regret to say that the programmes of the Apollo Club to which I had access stop with the season of 1900; but any performances of choral works after 1900 were repetitions, as "Song of the Viking," January 11, 1905; or songs were sung, as "Sweetheart, thy Lips" (Mme. Bouton, February 21, 1906).

BOSTON SYMPHONY ORCHESTRA.

"Thalia," Overture to an Imaginary Comedy, Op. 10 (MS.). January 13, 1883 (first time).

Scherzo in F major (MS.). March 8, 1884 (first time).

Symphony in B-flat, No. 2, Op. 21. December 11, 1886 (first time as a whole), February 7, 1891.

"Melpomene," Dramatic Overture. December 24, 1887 (first time), March 2, 1889, March 14, 1896, October 22, 1898, April 19, 1902.

A Pastoral Prelude. January 30, 1892 (first time).

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Symphony No. 3, in F major. October 20, 1894 (first time).
"Adonais," Elegiac Overture (MS.). February 3, 1900 (first time).
"Euterpe," Concert Overture. April 23, 1904 (first time).

HARVARD MUSICAL ASSOCIATION.

Overture to "Rip Van Winkle." December 11, 1879 (first time in Boston*), January 29, 1880.
Symphony in C (MS.). February 23, 1882 (first time).

PHILHARMONIC SOCIETY.

"Beautiful Munich," Symphonique Waltz (MS.). January 7, 1881 (first time).
Andante for String Orchestra. April 13, 1882 (first time).
Overture to "Rip Van Winkle." January 31, 1883.
Song and Overture to "The Miller's Daughter" (after Tennyson). January 14, 1892 (Thomas E. Clifford, baritone).†

EUTERPE.

Quartet No. 2, in C major. January 5, 1881 (Messrs. C. N. Allen, G. Dannreuther, H. Heindl, W. Fries).‡
Quartet No. 3, in D major. March 9, 1887 (first time) (Messrs. C. N. Allen, T. Human, C. Meisel, W. Fries).

KNEISEL QUARTET.

Andante and Allegro from Quartet in C major. January 28, 1886.
Piano Quintet in E-flat.§ February 24, 1890 (A. Whiting, pianist), December 2, 1901 (Ernest Hutcheson, pianist).
Quartet No. 4, E minor (MS.). December 21, 1896 (first time).

* This overture was first performed at an examination concert of the Leipsic Conservatory of Music, June 20, 1879.

† The overture, "The Miller's Daughter," was performed for the first time at an "American Concert" of the Loring Club, San Francisco, Cal., May 18, 1887.

‡ A string quartet by Mr. Chadwick was performed at an examination concert of the Leipsic Conservatory of Music, May 30, 1879.

§ This Piano Quintet was performed for the first time at a concert given by Mr. Chadwick, January 23, 1888, when it was performed by the composer and the Kneisel Quartet. The songs, "In Bygone Days," "The Lily," and "Allah," were then sung for the first time (William J. Winch, tenor).

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ADAMOWSKI QUARTET.

Quartet in D minor, No. 5 (MS.). February 12, 1901 (first time).

ARBOS QUARTET.

Quartet in E minor, No. 4. March 11, 1904.

HANDEL AND HAYDN SOCIETY.

Overture, "Rip van Winkle." May 6, 1880.

Overture, "Thalia." May 3, 1883.

"Phoenix Expirans."* February 5, 1893 (Mme. Nordica, Mrs. Poole, Mr. Campanini, Mr. Fischer, solo singers).

Overture, "Melpomene." February 19, 1905.

CECILIA SOCIETY.

Song, "Sweet Wind that blows." February 4, 1886 (Mr. Ricketson).

Song, "Before the Dawn." February 4, 1886 (Mr. Ricketson).

Cantata, "The Pilgrims," for chorus and orchestra. April 2, 1891 (first time).

Song, "Bedouin Love Song." January 22, 1891 (Mr. Eliot Hubbard).

"Lullaby," for female voices. February 13, 1896.

Song, "The Danza." February 13, 1896 (Mrs. Follett).

Cantata, "Phoenix Expirans." December 3, 1900 (Miss Cumming, Miss Hussey, Mr. Devoll, Mr. Studley, chorus, organ, and orchestra).

BOYLSTON CLUB.

"May Song," for female voices. May 9, 1883.

APOLLO CLUB.

"The Viking's Last Voyage," for baritone (Mr. C. E. Hay), chorus, and orchestra. April 22, 1881, (first time).

Introduction and Allegro from Symphony No. 2, in B-flat major. April 29, 1885 (first time).

"Song of the Viking." February 10, 1886, April 29, 1891, May 3, 1899.

"Jabberwocky." February 16, 1887 (first time), March 20, 1895.

Song, "Thou art so like a Flower." December 3, 1891 (Mrs. J. P. Walker).

"The Boy and the Owl." April 29, 1891, March 8, 1893, January 26, 1898.

Song, "Oh, let Night speak to me." March 7, 1900 (Gertrude Stein).

* "Phoenix Expirans" was produced at the Springfield (Mass.) Music Festival, May 5, 1892 (Mrs. Lawson, Mrs. Wyman, Messrs. Mockridge and Max Heinrich, solo singers).

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"Stabat Mater Speciosa," for female voices. March 13, 1903.

MISCELLANEOUS.

"Judith," a lyric drama produced at the Worcester Festival of 1901 (September 26) (Miss Stein, Messrs. Towne, Bispham, Dufft; Mr. Chadwick, conductor of the festival), was performed for the first time in Boston, January 26, 1902, in Symphony Hall (Miss Stein, Messrs. Shirley, Janpowlski, Witherspoon; Mr. Chadwick, conductor).

"Lovely Rosabelle," ballad for mixed chorus and orchestra. Boston Orchestral Club, December 10, 1889 (first time).

Ode for the Opening of the World's Fair, Chicago, 1892 (October 22), for chorus, orchestra, and military band. This ode has been performed here in church with organ accompaniment.

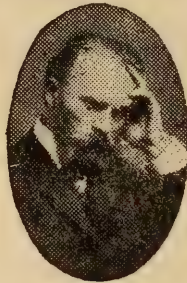
"Tabasco," burlesque opera in two acts, libretto by R. A. Barnet, was first performed at the Tremont Theatre, Boston, January 29, 1894, by the First Corps Cadets (Messrs. Stutson, White, Tucker, Davis, Cheney, Barnet, Breck, Benton). Mr. Chadwick and Mr. Catlin conducted. It was produced at the Boston Museum, April 9, 1894 (Hot-Hed-Ham, Walter Allen; Marco, Joseph F. Sheehan; Lola, Elvia Crox; François, T. Q. Seabrooke; Ben-Hid-Den, Otis Harlan; Fatima, Catharine Linyard; Has-Been-A, Rosa Cooke). Paul Steindorff conducted.

Choruses for female voices, "At the Bride's Gate," "Dorcas to Heliodora," Thursday Morning Club, April 28, 1904 (first time).

Sinfonietta, in four movements, and "Hobgoblin," a Scherzo Ca-

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prezioso in the Suite in A major, "Symphonic Sketches," were played for the first time at Mr. Chadwick's concert in Jordan Hall, November 21, 1904.

"Jubilee," "A Scherzo," and "A Vagrom Ballad" from the Suite in A major, "Symphonic Sketches," were played for the first time in Boston at a Chickering Production Concert, March 23, 1904.

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 54.

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen, and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic

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in 1841, and it was then called a "Phantasie." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden in 1845.

The whole concerto was played for the first time by Clara Schumann at her concert in Dresden, December 4, 1845.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 26, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

I. Allegro affettuoso, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmized pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins andante espressivo in A-flat

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major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to allegro. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, allegro molto, A minor, 2-4, there are some new developments on a figure from the first theme.

II. Intermezzo: Andantino grazioso, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the finale.

III. Allegro vivace, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

The concerto has been played at these concerts by Mr. Baermann (November 26, 1887), Mrs. Steiniger-Clark (January 11, 1890), Mr. Joseffy (April 17, 1897), Miss Aus der Ohe (February 16, 1901), Mrs. Fanny Bloomfield-Zeisler (February 14, 1903), Mr. Ernest Schelling, (February 25, 1905). It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

* * *

The first performance of this concerto in England was at the concert of the New Philharmonic Society, London, May 14, 1856. Clara Schumann was the pianist, and it was her first visit to England. She gave a recital on June 30, 1856, and the *Musical World* said gallantly: "The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May'?" Far different was the spirit of the *Athenæum*: "That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past her prime may be now added without discourtesy, when we take leave of her, nor do we fancy that she would do wisely to adventure a second visit to England."

It was in the course of this visit that she attended a performance of her husband's "Paradise and the Peri" (June 23, 1856), the first performance in England. Her presence was not advantageous to the success of the work. We now quote from the Rev. John E. Cox's "Musical Recollections of the Last Half-century," vol. ii., pp. 303, 304 (London, 1872). He speaks of the evening as "to all intents and purposes

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wasted. Mme. Schumann, who had appeared at the second concert, as well as at the second matinée of the Musical Union, and proved herself to be a pianiste of the highest class, with a brilliant finger,* producing the richest and most even tone, and a facility of execution that was only equalled by her taste and style, was present on this occasion, not amongst the audience, where her presence would have obtained for her both respect and sympathy, but actually upon the orchestra, immediately in front of the conductor, to whom she gave from time to time directions which he communicated at second hand to the orchestra and vocalists! If the lady herself were so devoid of good taste as not to have perceived that she was entirely out of place in this position, the directors at least ought to have saved her from herself by insisting upon her absence. If they had, however, requested her presence, they were doubly culpable. From this and various other circumstances, it was impossible for either band, principals, or chorus to be at their ease. As for the conductor (Sterndale-Bennett), he was much more puzzled than complimented by an interference that suggested incompetency on his part and a positive inability to guide his forces without superior direction. . . . The coldness with which the entire performance was received was fearfully disheartening; but to no one could it have been more distressing than to Mme. Schumann herself, who could but be aware of 'the disappointment and aversion of the audience, whilst she had to endure the pain of witnessing a defeat' that would have been confirmed by the most vehement demonstrations of derision, had not the audience been restrained by the presence of Royalty."

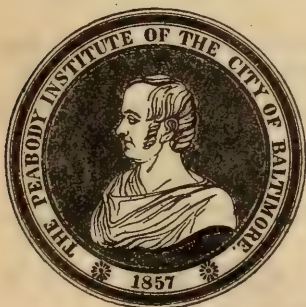
SYMPHONY IN B-FLAT MAJOR, No. 5, OP. 55.

ALEXANDER GLAZOUNOFF

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the

* This use of the word "finger," to mean "skill in fingering a musical instrument" or "touch," was in fashion in England for over a century. In "Pamela" (1741): "Miss L. has an admirable finger upon the harpsichord," and this was apparently the first use of the term with this meaning in literature. When Miss Wirt, the governess, played to Thackeray's friend, Mr. Snob, at the Ponto's house, "The Evergreens," in Mangelwurzelshire, some variations on "Sich a Gettin' up Stairs," Mrs. Ponto exclaimed, "What a finger!" and Mr. Snob added: "And indeed it was a finger, as knotted as a turkey's drumstick, and splaying all over the piano."—ED.



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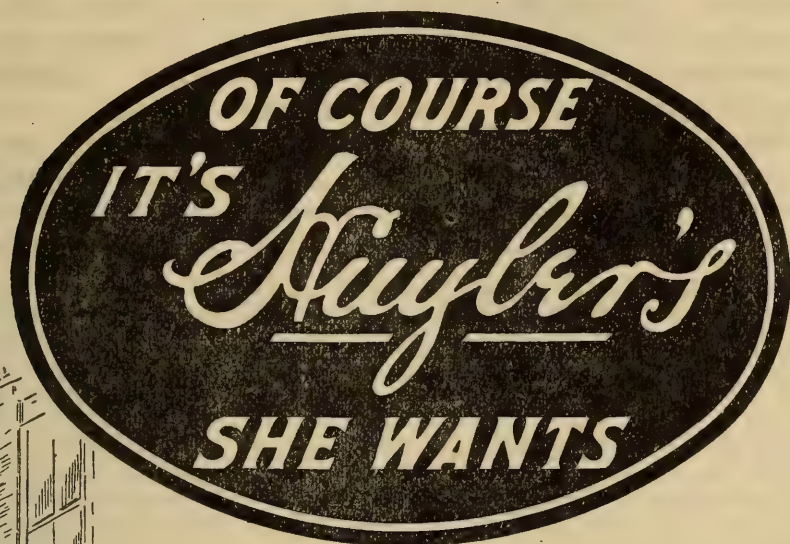
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symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is prelude. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernable. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive prelude the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885-89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876-77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky's Life. Tanéïeff has composed a symphony (played here at a Symphony Concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture, "The Oresteia" (played here at a Symphony Concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part-songs, "Sunrise," has been sung here two or three times.

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a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced by clarinets, bassoonis, violas, violoncellos, while double-basses and kettledrums maintain a pedal-point.

**

Alexander Constantinovitch Glazounoff is the son of a rich book-seller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or, non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time, with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organ-

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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ized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, much to the disgust of certain hide-bound conservatives. Thus, a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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with a *Morituri, te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung*.”)

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are seven symphonies; a Suite Caractéristique (Op. 9); several fantasias and symphonic poems, such as “Stenka Razine” (Op. 13), “The Forest” (Op. 19), “The Sea” (Op. 28), “The Kremlin” (Op. 30), “Spring” (Op. 34); concert overtures; “A Slav Festival” (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets; a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the “labored intrepidity of indecorum,” but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: “Raymonda,” Op. 57; “Ruses d’Amour,” Op. 61; “The Seasons,” Op. 67; “The Temptation of Damis” (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); “Moyen Age,” suite for orchestra, Op. 79 (1903); “Scène dansante,” for orchestra, Op. 81; Violin Concerto, Op. 82 (1905). He has completed works left behind by Borodin—the opera, “Prince Igor,” and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he is the editor of a new edition of Glinka's compositions.

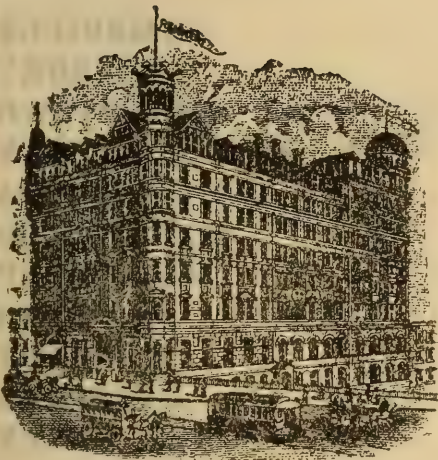
At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. “Stenka Razine” is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name

* For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are confined chiefly to orchestral compositions, and, when—I quote from “A. G.’s” letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition is introduced, “the pianist or singer is not a celebrity, but a plain, ordinary mortal.” This practice of selection is of course repugnant to the general public. “A. G.” adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named “Russian,” but are only the amusement of a fraction of Russian composers, members of the “Musical Left,” or the “Young Russian School.” Rubinstein’s name never appears on these programmes, Tschaikowsky’s name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; “but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere.” Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers are admired throughout Russia.

to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

Tschaikowsky corresponded with Glazounoff, and was fond of him. He saw him in St. Petersburg the night (November, 1893) before he was attacked with cholera. Tschaikowsky had been to the play, and had talked with the actor Varlamoff in his dressing-room. The actor described his loathing for "all those abominations" which remind one of death. Peter laughed and said: "There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel I shall live a long time." He then went to a restaurant with two of his nephews, and later his brother Modest, entering, found one or two other visitors with Peter, among them Glazounoff. "They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white

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wine and soda-water. We went home about two A.M. Peter was perfectly well and serene."

Peter wrote * to his brother Modest, September 24, 1883: "I bought Glazounoff's quartet in Kieff, and was pleasantly surprised. In spite of the imitations of Korsakoff, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher helped him in this. I recommend you to buy the quartet and play it for four hands." This work must have been the String Quartet in D, Op. 1, composed some time between Glazounoff's fifteenth and seventeenth birthdays.

Tschaikowsky wrote to Glazounoff from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invitations to dinners and suppers. . . . I much regret that the Russian papers have said nothing as to my victorious campaign. What can I do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curious: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions, of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at the Festival. Klindworth intends to produce a Russian work at his concert in Berlin. I recommended him Rimsky-Korsakoff's 'Capriccio Espagnol' and your 'Stenka Razine.'" But this first symphony was in E major, not in E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

Early in 1890 Tschaikowsky was sojourning in Florence. He wrote this extremely interesting letter to Glazounoff: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me. A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either in the blue sky of Italy, in the sun that shines from it, in the archi-

* The translations into English of these excerpts from Tschaikowsky's correspondence are by Mrs. Rosa Newmarch.

lectual beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain two months hence, and my imagination will no longer take color from its surroundings?

"But enough of this! I am working hard. Whether what I am doing is really good is a question to which only posterity can give the answer.

"I feel the greatest sympathy for your misgivings as to the failure of your 'Oriental Fantasia.'* There is nothing more painful than such doubts. But all evil has its good side. You say your friends did not approve of the work, but did not express their disapproval at the right time,—at a moment when you could agree with them. It was wrong of them to oppose the enthusiasm of the author for his work before it had had time to cool. But it is better that they had the courage to speak frankly, instead of giving you that meaningless, perfunctory praise some friends consider it their duty to bestow, to which we listen, and which we accept, because we are only too glad to believe. You are strong enough to guard your feelings as composer in those moments when people tell you the truth. . . . I too, dear Alexander Constantinovitch, have sometimes wished to be quite frank with you about your work. I am a great admirer of your gifts. I value the earnestness of your aims and your artistic sense of honor. And yet I often think about you. I feel that, as an older friend who loves you, I ought to warn you against certain exclusive tendencies and a kind of one-sidedness. Yet how to tell you this I do not quite know. In many respects you are a riddle to me. You have genius, but something prevents you from broadening out and penetrating the depths. . . . In short, during the winter you may expect a letter from me, in which I will talk to you after due reflection. If I fail to say anything apposite, it will be a proof of my incapacity, not the result of any lack of affection and sympathy for you."

* * *

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Alfred Bruneau wrote in his "Musiques de Russie et Musiciens de France" (Paris, 1903), after a short study of the "Cabinet," or "Big Five,"—Balakireff, Borodin, Moussorgsky, Cui, and Rimsky-Korsakoff, who could not endure the name of Anton Rubinstein as a composer and looked skew-eyed at Tschaikowsky as a "cosmopolite,"—these words concerning Glazounoff, their pupil and disciple: "His instrumentation has marvellous clearness, logic, and strength, and a brilliance that sometimes dazzles. His sureness of hand is incomparable. But, to say everything,—and I have the habit of saying everything,—I wish that his truly extraordinary activity might slacken a little to the advantage of a high originality which I believe is in him, but to which he does not give the opportunity for a complete manifestation. He should fulfil the promise of his beginning; he should be the creator on whom we reckon,—in a word, the man of his generation, a generation younger than that of the composers who were at first his counsellors. The new years, continuing the eternal evolution of ideas, necessitate new attempts."

**

Mrs. Newmarch, in her article to which reference has already been made, has this to say about Glazounoff:—

"Glazounoff's activity has been chiefly exercised in the sphere of instrumental music. Unlike so many of his compatriots, he has never been attracted to opera, nor is he a prolific composer of songs. Although partly a disciple of the New Russian School, he is separated from Balakireff, Rimsky-Korsakoff, and Moussorgsky by his preference for classical forms in music. From the outset of his career he shows a mastery of technical means such as we are accustomed to associate only with full maturity. Perhaps on account of this facility some of his earlier works suffer from over-elaboration and a redundancy of accessory ideas. But the tendency of his later compositions is almost always toward greater simplicity and clearness of expression. Glazounoff's music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of restrained melancholy. His harmony is far more distinctive and original and frequently full of picturesque suggestion. As a master of orchestration, he stands, with Rimsky-Korsakoff, at the head of a school pre-eminently distinguished in this respect. Although Glazounoff has made some essays in the sphere of programme music in the symphonic poems, 'Stenka Razine,' 'The Forest,' and 'The Kremlin,'—and more recently in the suite, 'Aus dem Mittelalter,'—yet his tendency is mainly toward classical forms. At the same time, even when bearing no programme, much of his music is remarkable for a certain descriptive quality. The last to join the circle of Balakireff, he came at a time when solidarity of opinion was no longer essential to the very existence of the New Russian School. It was natural that, more than its earlier members, he should pass under other and cosmopolitan influences. The various phases of his enthusiasm for Western composers are clearly traceable in his works. In one respect Glazounoff is unique, since he is the only Russian composer of note who has been seriously dominated by Brahms. But, although he has ranged himself with the German master on the side of pure musical form, a very cursory examination of their respective works suffices to show how much less 'abstract' is the music of the Russian composer than that of Brahms. Even while moving within the limits of conventional

form, Glazounoff's music is constantly suggesting to the imagination some echo from the world of actuality. It is in this delicate and veiled realism—which in theory he seems to repudiate—that he shows himself linked with the spirit of his age and his country. The strongest manifestation of his modern and national feeling is displayed in the energetic and highly-colored music of the ballet 'Raymonda.' Comparing this work with Tschaikowsky's ballet, 'The Sleeping Beauty,' it has been said that while in the latter each dance resembles an elegant statuette, 'bizarre, graceful, and delicate,' the former shows us 'colossal groups cast in bronze,'—life viewed at moments of supreme tension and violent movement, caught and fixed irrevocably in gleaming metal. It proves that this Russian idealist has moods of affinity with the realism and oriental splendor of Rimsky-Korsakoff and Borodin. The ballet 'Raymonda' and its musical antithesis, the Sixth Symphony, with its wonderful contrapuntal finale, are probably the most popular of Glazounoff's works.

'Apart from his art, Glazounoff's life has been uneventful. Few composers have made their début under more favorable auspices, or have won appreciation so rapidly. Nor has he ever experienced the sting of neglect or the inconvenience of poverty.'

Mrs. Newmarch also tells us that Glazounoff is endowed with a phenomenal musical memory. He himself has said: "At home we had a great deal of music, and everything we played remained firmly in my memory, so that, awakening in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening." "His most remarkable feat in this way," adds Mrs. Newmarch, "was the complete reconstruction of the overture to Borodin's opera, 'Prince Igor.'"

* * *

These works of Glazounoff have been performed in Boston: Symphony Orchestra: "Poème Lyrique," October 16, 1897; Symphony No. 6, October 21, 1899, January 5, 1901; Suite from the ballet "Raymonda," January 25, 1902; Overture Solennelle, Op. 73, February 15, 1902; Symphony No. 4, in E-flat, October 24, 1903, January 2, 1904 (by request); Carnival Overture, April 9, 1904; "The Kremlin," symphonic picture in three parts, January 27, 1906.

The symphonic poem, "Stenka Razin," was performed at a Chickering Production Concert, Mr. Lang conductor, March 23, 1904.

The Nocturne from the suite "Chopiniana" was played at a "Pop"

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Concert, under the direction of Mr. Max Zach, May 19, 1897; the Polonaise from the same suite was played at a "Pop" Concert, under Mr. Zach's direction, May 28, 1897.

String Quintet in A major, Op. 39 (Boston Symphony Quartet), January 2, 1905.

Five novelettes for string quartet, Op. 15 (Adamowski Quartet), November 23, 1898 (Nos. 3 and 2, December 22, 1903); Boston Symphony Quartet (October 30, 1905).

Mr. Siloti played the pianoforte étude, "The Night," Op. 31, No. 3, February 12 and March 12, 1898, and the Prelude, Op. 25, No. 1, February 14, 1898. Mr. Gabrilowitsch played the first pianoforte sonata, Op. 74, November 17, 1906. Mr. Félix Fox played the first movement of the second pianoforte sonata, Op. 75, November 20, 1906.

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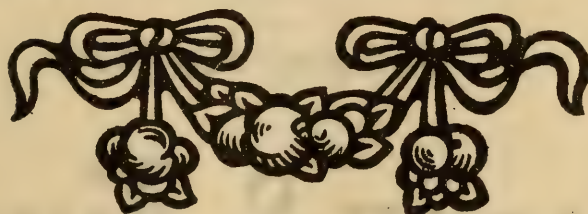
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Beethoven Overture to Goethe's "Egmont," Op. 84

Beethoven Concerto in D major, for Violin, Op. 61

- I. Allegro ma non troppo.
- II. Larghetto.
- III. Rondo.

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OVERTURE TO "EGMONT," OP. 84 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony Concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

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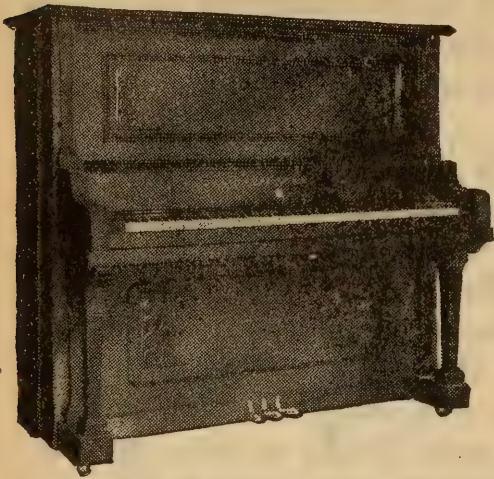
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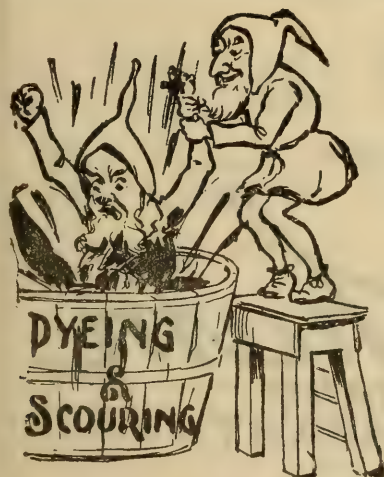
When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues, and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

Long and curious commentaries have been written in explanation of his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlands are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on

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offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

Yet some may be interested in an analysis by Dr. Leopold Damrosch: "The overture begins with an outcry—a cry for help—uttered by an entire nation. Then follow heavy, determined chords, which seem to press down the very life of the people, who seem helplessly (the last two chords are piano) to yield to their fate. Only the all-pervading woe remains impressively sounded forth, first by the oboe, and then by the clarinets, bassoons, and violins. From every side the wail is repeated (the interval of the diminished seventh, B-A-flat, bringing before us, as in a picture, the hands of the nation uplifted in prayer to Heaven) until it is lost in the unison of the first outcry, fortissimo. . . . Only one ray of hope remains,—Egmont. But even his light-hearted nature seems imbued with anxiety for his oppressed country. His motive is as if bound in chains by the simultaneous repetition of sombre chords. In deep melancholy the violins repeat the motive, seeming to languish more and more. But with sudden impulse it revives; Egmont shakes off the gloom which surrounds him; his pulse beats quickly and gladly. On every side his fellow-citizens cry to him for aid. They flock together, and in excited bands surround him, their only champion and deliverer. As if to arouse Egmont still more to action, the sombre chords of the introduction

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are heard suddenly, but now in agitated measures, shorter, more commanding, and more incisive. Egmont heeds not these warnings. His short, lightly-given answers indicate that the decisive moment has not yet arrived for him. Three times the stringed instruments thunder forth the word of command. Then, as if Egmont with a prophetic eye saw the future before him, he seems to press forward with a mighty rush to meet the oppressors. The hosts of followers, faithful to his call, rally to a spirited attack; and in fierce contest the victory seems to be won.

“But this is only a dream. True to his nature, he is playing with his doom. Two vehemently interrupting chords try to arouse Egmont from his reveries; but still he dreams on and hears them not. Beethoven now follows for a time the laws of the sonata form. Then with rapid strides he leads to the dramatic catastrophe and to the musical climax. Harshly and powerfully the authoritative chords resound again from the horns, clarinets, and bassoons. This time they arouse Egmont from his reveries; and for the first time he seems to have a presentiment of the actual danger. But his vision of before has not yet left him. It still hovers about him, and even the repeated alarm will not shake it from his mind.

“For the third time the terrible chords resound with trumpets and kettledrums thundering out from the orchestra fortissimo. At

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last the illusion is over. A cry of anguish escapes him. His fate is sealed. Death is his doom. In mute horror the people surround the scaffold of their idol and their heart-felt prayers ascend to heaven.

“But now their wrath, gaining double force from the martyrdom of their hero and from the hope that Heaven will listen to their prayers, bursts forth. At first a distant murmur is heard. But in wild turmoil the storm of insurrection swells onward; and soon triumphal sounds of victory announce the tyrant’s downfall. We hear the chains resolutely rent asunder, and louder rises the cry of victory.”

* * *

The overture has a short, slow introduction, *sostenuto ma non troppo*, F minor, 3-2. The main body of the overture is an *allegro*, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the ‘cellos, closing with a sigh in the first violins; the antithesis begins with a “sort of sigh” in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, *fortissimo* (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, *Allegro con brio*, F major, 4-4, begins *pianissimo*. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

* * *

What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: “Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation.” In 1811 he wrote to Bettina von Arnim with reference to Goethe: “Who can sufficiently thank a great poet—the most valuable jewel of a nation? . . . When you write to Goethe about me, search out all the words which can express my deepest reverence

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and admiration. I am myself about to write to him about 'Egmont,' for which I have composed the music purely out of love for his poems, which make me happy."

In 1822, remembering his conversations with Goethe at Teplitz, where he met him for the first time in 1812, he said to Rochlitz: "I would have gone to death, yes, ten times to death, for Goethe. Then, when I was in the height of my enthusiasm, I thought out my 'Egmont' music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs." But the "Egmont" music had been composed and performed before the composer ever met the poet. Schindler said that Beethoven's recollection of past events was always vague.

The story of Beethoven's haughtiness and Goethe's obsequiousness in the presence of the imperial court has often been related, but the authenticity of the letter in which Beethoven told the adventure to Bettina has been disputed. (See Thayer's "Beethoven's Leben," vol. iii., pp. 210-212.) And did Beethoven and Goethe meet again at Carlsbad?

Bettina wrote Pückler-Muskau an account of Goethe and Beethoven together at Teplitz, and spoke of the composer playing to the poet and deeply moving him. Albert Schaefer states calmly that Beethoven played the "Egmont" music to Goethe at Vienna, and that the latter did not value it, and had no suspicion of its worth,—a statement for which we find no authority. But this is certain, that in 1812 Beethoven said to Härtel: "Goethe is too fond of the atmosphere of the court;

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fonder than becomes a poet. There is little room for sport over the absurdities of the virtuosi, when poets, who ought to be looked upon as the foremost teachers of the nation, can forget everything else in the enjoyment of court glitter." And it is also certain that Goethe cared little for Beethoven's music, that he did not mention his name in his memoirs; but in a letter to Zelter he wrote in 1812: "I made the acquaintance of Beethoven at Teplitz. His talent astonished me prodigiously, but he is, unfortunately, a wholly untamed person. It is true that he is not utterly wrong when he finds the world detestable, but this will not make it more enjoyable for himself or for others. Yet he is to be excused and much pitied, for he has lost his hearing, which perhaps is of less injury to his art than to his social relations. Already laconic by nature, he will be doubly so by reason of this infirmity."

When Mendelssohn visited Weimar in 1830, he endeavored to make Goethe appreciate Beethoven's music. Mendelssohn played to him music by Bach, Haydn, Mozart, Weber. The poet enjoyed especially an overture by Bach. "How pompous and stately it is!" exclaimed Goethe: "I imagine a procession of noble persons in festal dress, going down the steps of a grand staircase!" But Mendelssohn recognized Goethe's antipathy toward Beethoven's music. He played to him the first movement of the Symphony in C minor, which made a singular impression on Goethe, who began by saying: "This music produces only astonishment; it does not move one at all; it is grandiose." He muttered some words, and after a long silence he said: "It is very great and indeed astonishing; one is tempted to say that the house is about to crumble into pieces; but what would happen if all men together should set themselves to playing it?"

Goethe, who likened music to architecture, drew a singular parallel between Napoleon Bonaparte and Hummel. "Napoleon treats the world as Hummel his pianoforte. In each instance the manner of treatment seems impossible; we understand the one as little as the other, and yet no one can deny the effects. The grandeur of Napoleon consists in being the same at any hour. . . . He was always in his element, always equal to the emergency, just as Hummel is never embarrassed, whether he has to play an adagio or an allegro. This facility is found

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wherever real talent exists, in the arts of peace as in those of war, at the pianoforte as behind a battery."

When Goethe talked about an opera, he discussed the poem, the dramatic features, rather than the music, whether it were by Mozart, Cherubini, Rossini, or Weber. Eckermann records curious conversations. Thus, in 1823 Goethe spoke of a sequel written by him to the libretto of "The Magic Flute," but he could not think of a composer who would set the appropriate music to it. While he recognized the absurdities of the libretto which Mozart used, he insisted that Schikaneder understood perfectly the art of arranging effective contrasts and producing striking theatrical effects. In 1831 there was talk of Auber's "La Muette de Portici." Eckermann said: "The true causes of the revolution are not explained, and this is a reason of the opera's success, for each one supposes that these causes are the same as in his town or country." Goethe answered: "The whole opera is at bottom a satire on the people; to turn the amours of a fishing-girl into a public affair and to call a prince a tyrant because he marries a princess,—there can be no more ridiculous absurdity." In 1828 the subject was Rossini's "Moses." Goethe said: "I do not understand how you can separate and enjoy separately the subject and the music. You pretend that the subject here is worthless, but you are consoled for it by a feast of excellent music. I wonder that your nature is thus organized, that your ear can listen to charming sounds, while your sight, the most perfect of the senses, is tormented by absurd objects. You will not deny that your 'Moses' is in effect very absurd. The curtain is raised

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and people are praying. This is all wrong. The Bible says that when you wish to pray you should go into your chamber and close the door. Therefore there should be no praying in the theatre. As for me, I should have arranged a wholly different 'Moses.' At first I should have shown the children of Israel bowed down by countless odious burdens and suffering from the tyranny of the Egyptian rulers. Then you would have appreciated more easily what Moses deserved from his race, which he had delivered from a shameful oppression." Then Goethe went on to reconstruct the whole opera. He introduced, for instance, a dance of the Egyptians after the plague of darkness was dispelled. He said some days later with reference to "Moses": "I cannot really enjoy an opera unless the libretto is as perfect as the music, unless the two march together. If you ask me what opera, then, I find excellent, I name 'Les Deux Journées,' for the libretto is so good that it might be given as a play which could be seen with pleasure. Composers do not understand the importance of a good book; or, it is better to say that there is a lack of poets who are capable of writing good librettos. If the book of 'Der Freischütz' were not so good as it is, the music would have much trouble in giving to the opera the popularity it enjoys." Yet to some, as Saint-Saëns, the libretto of "Der Freischütz" seems childish, and Adolphe Jullien well says, with reference to Cherubini's "Les Deux Journées," not only would the libretto without the music be insupportable, but, if Cherubini's music is not appreciated as it should be, the fault is with the puerile drama of the good man Bouilly.* Nor did Goethe appreciate the dramatic talent of Weber; he echoed the opinion of his friend Zelter, who had written to him that Weber had succeeded only in creating a gigantic nullity on a poem that was even still more null. Goethe said that Weber should not have composed the music of "Euryanthe"; he should have seen at a glance that the subject was an unfortunate one, which could not inspire a composer: "A poet who sets out to write for the theatre should have a knowledge of stage requirements, so that he can appreciate the resources at his disposal and know what he should admit or reject. So, too, a composer

* See Jullien's interesting "Goethe et la Musique: Ses Jugements, son Influence, les Œuvres qu'il a inspirées" (Paris, 1880).

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should have a certain knowledge of poetry. Let him learn to distinguish the good from the bad, he will not waste the resources of his art on faulty poems."

Eckermann wished music for "Faust." It was in 1829 that Goethe assured him there was no composer then who could write this music. The period was not in sympathy. "This music," said Goethe, "should have the character of that of 'Don Giovanni.' Mozart could have written it; perhaps Meyerbeer could, but he would not undertake such a work, he is too much busied with the opera houses of Italy." As a matter of fact, Beethoven wished to write an opera, "Faust." Meyerbeer thought more than once of such an opera, but he did not wish to appear at first as a rival of Spohr and later of Gounod. Mendelssohn dreamed of a "Faust," although he was, of all composers, unfitted by nature for success in the opera house. Rossini for a long time thought of a "Faust" with a libretto by Alexandre Dumas, the elder, and Fétis tells a story of Rossini showing him one day a thick score and saying: "This is a 'Faust' which I have written." Was this one of Rossini's innumerable jokes? There is no mention of such a score in the list of his posthumous works. Boïeldieu was another composer who was tempted to write a "Faust." Antony Béraud, who was writing a drama, "Faust," for the Porte-Saint-Martin, wished to transform it into an opéra-comique with a female Mephistopheles, and wished Boïeldieu to write the music. The composer refused on the ground that Scribe was about to write a libretto on the same subject for Meyerbeer.*

There was much music at Goethe's house in Weimar. The piano was played by the Councillor Schmidt or by Hummel, who was then chapel-master to the Grand Duke of Weimar, but Goethe preferred to Hummel a young Polish pianist, with whom, in spite of his seventy-four years, he had fallen in love at Marienbad, Mme. Marie Szymanowska, who gave a recital at his house. She was a sister of the celebrated Dr. Wolowski, who died at Paris, and a pupil of Field at Moscow. She played at Warsaw from 1815 to 1830, and gave pleasure at Leipsic, Vienna, Berlin, Hamburg, Paris, and London. She died at St. Petersburg in 1831, and left several children. One of her daughters married

* See Arthur Pougin's "Boïeldieu" (Paris, 1875).

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Mickiewicz, the Polish poet. She composed pianoforte pieces and songs. Goethe was charmed by her beauty and her playing: "She has energy, and this is her most remarkable characteristic, for women as a rule lack energy." Chamber music was played at his house, excerpts from operas and oratorios were sung. Hearing a quartet of a young composer, he remarked: "It is queer how contemporary composers are guided by the actual perfection of mechanism and the technical side of the art. That which they make is no longer music; it is above the range of human sentiments. . . . The allegro, however, has character. This perpetual turning and twisting put before my eyes the witches' dance on the Brocken." When he could not visualize music, he was inclined to find nothing in it. While he had esteem for the music of Cherubini and Weber, his admiration for that of Bach, Handel, Cimarosa, and, above all, that of Mozart, was lively: "I saw him when he was a child of seven. He travelled then and gave concerts. I was about fourteen years old, but I still remember very well the little man with his frizzled hair and his sword." He classed Mozart with Shakespeare and Raphael, a holy trinity in art. "Mozart," says Jullien, "was not so much in his eyes a musician of flesh and blood, a man who composed 'Don Giovanni,' 'The Marriage of Figaro,' and 'The Requiem,' as an immaterial being, the genius itself of music." He mourned his death sincerely. He wrote to a friend ten years after Mozart's death: "If you could have seen lately the performance of 'Don Giovanni' (at Weimar), you would have realized all your hopes in the matter of opera. But this piece stands alone, and the death of Mozart has destroyed all hope of ever seeing anything like it."

It should not be forgotten that Goethe confessed to Eckermann that music was to him the least interesting of the arts, and that he knew little about it.

* * *

"EGMONT" MUSIC.

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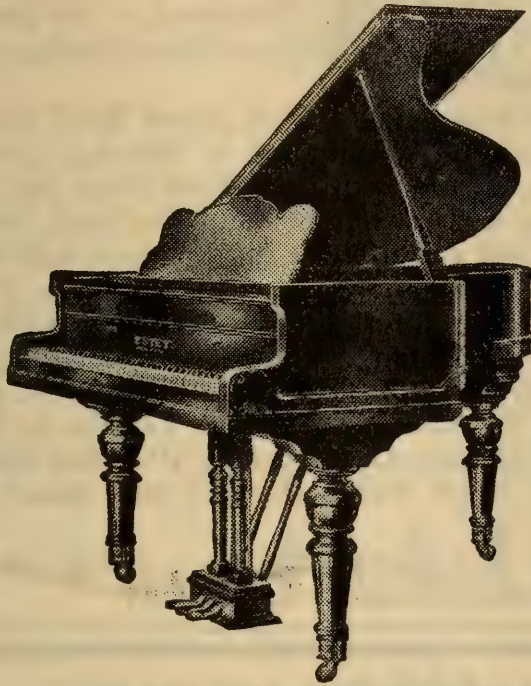
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This music was not published, and the manuscript has disappeared. Overture, entr'actes, songs, and incidental music. This music was performed at Weimar in 1803, and Schiller did not like the songs.

Operas. "Egmont," in three acts, libretto based on Goethe's tragedy by Fritz Feller (Gustav Gurski), music by F. W. Adalbert Ueberlée. The music was composed in 1868 at Berlin, and the opera was accepted by the intendant, but it was not performed, and for this reason: it was thought that a German should not turn any one of Goethe's works into an opera, especially when Beethoven had written music for it.

"Egmondo," opera by G. dell' Orefice. Produced at the San Carlo, Naples, May 14, 1878, with success. Singers: Mmes. Melia, de Giuli, and Medica, Silvestri, and Marini.

"Egmont," lyric opera in four acts, text by Albert Wolff and Albert Millaud, music by Gaston Salvayre, composed in 1883-84. It was accepted by the Opéra, Paris, but Vaucorbeil retired from the management of the Opéra, and his successors, Ritt and Gailhard, refused to produce Salvayre's work. Suit was brought for damages, and the court decided that the directors should produce it. Furthermore, the court ordered the directors to pay the librettists twenty-five hundred francs for the delay and also to bear all costs. "Egmont" was finally produced at the Opéra-Comique, December 6, 1886, with Miss Adèle Isaac as Claire, Miss Deschamps as Marguerite de Parme, Talezac as Egmont, Taskin as Brackembourg, Fournets as the Duc d'Albe, and Soulacroix as Ferdinand d'Albe. The opera was performed nine times in 1886 and three in 1887.

Philipp Christoph Kayser (1755-1823), composer, pianist, and friend of Goethe, undertook to write an "Egmont" symphony.



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I remember reading some years ago of the performance of a symphony-cantata in the Netherlands in which Egmont was introduced.

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 61.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flûte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dédié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passage-

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way" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo.

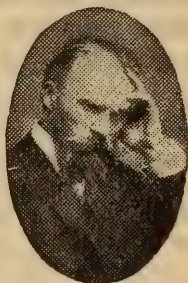
Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista*.

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters, after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.

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The second movement, *Larghetto*, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, *Rondo*, in D major (6-8), is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

**

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree

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of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight, he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to St. Petersburg, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full piano-forte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813:

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Von Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat,—a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

* * *

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established:—

"The eminent violinist Klement (*sic*) played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front

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rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Clement's Fantasia."

ENTR'ACTE.

MUSIC IN FINLAND.

The *Musical Courier* (London) published in 1899 a sketch of the early history of music in Finland. This article, signed A. Ingman, may be of interest in connection with the performance of Sibelius's Second Symphony.

"For the right judgment of the character of this music a short preliminary sketch as to the origin of the people seems necessary. We learn from history that the Finns belong to a tribe of the Aryan and Turanian race, called Ugro-Finns, being first spoken of in the second century by Ptolemæus. About five hundred years later they settled on the Finnish peninsula, gradually driving the Laps, who then occupied the country, towards the North, into those regions now known as Lapland. In the twelfth century Swedish influence took root among the people, when King Erik Yedwardson undertook the first crusade to Finland, the inhabitants of which in 1157 became converts to the Christian faith, the two first bishops—Saint Henry and Saint Thomas—

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being, by the way, English by birth. By a treaty from 1323 the whole country was subdued, remaining under Swedish government until 1809, when, after several wars with Russia, Tsar Alexander I. became Grand Duke of Finland, confirming, by his 'Act of Assurance to the Finnish people,' their religion, their laws, and their constitution, as runs the edict, 'for the time of his reign and the reigns of his successors.'

'The rich imagination of the Finns and their prominent mental endowments are manifested in their mythology contained in the grand national epic, 'Kalevala.'* The folk-songs testify the deep musical vein of the people. The Finnish tunes are of a simple, melancholy, soft character, breathing the air of the lonely scenery where they were first sung; for there is a profound solitude in that beautiful 'land of the thousand lakes,' as it has been called, a loneliness so entire that it can be imagined only by those who have spent some time there, an autumnal day, for instance, in those vast forests, or a clear summer night on one of its innumerable waters. There is a sublime quietude, something desolate, over those nights of endless light, which deeply impresses the native, and still more strangely touches the mind of the foreigner. At intervals such a one is overcome by those moods, often pictured in the songs, some of which are full of subdued resignation to fate, most touchingly demonstrating that the people 'learned in suffering what it taught in song.' The rough climate made the Finns sturdy in resistance, and all the hard trials which in course of time

* Max Muller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shah-nameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenaeum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language, and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow."—P. H.

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broke in upon them were braved valiantly, until better days dawned again. This theme of a 'hope on, hope ever,' is highly applicable to the nation. Even some of their erotic songs bear this feature,—the rejected lover seldom despairs,—although there are, of course, exceptions of a very passionate colouring. Many are a mere communion with the singer's nearest and truest friend,—the beauty of nature around him.

"The original instrument (constructed somewhat like a harp) to which these idyllic strains were sung is called 'Kantele.'* The national epic, 'Kalevala,' translated into English by Mr. Crawford, contains the ancient myth of the origin of this instrument, beginning with the fortieth canto.

"Wainamoinen, the inspired bard and ideal musician—thus runs the tale—out of the jawbones of a big fish had made himself an uncommonly lovely specimen of an instrument, which he called kantele. For strings he took some hairs from the mane of the bad spirit's (Hiisi's) horse, which gave it a mysterious, bewitching sound. When singing to its accompaniment he, by his soul-compelling mighty melodies, awakened the sympathy of all beings, charming and ruling the powers of nature around him. The sun, the moon, and the stars descended from heaven to listen to the songster who was himself touched to tears by the power of his own song.

"His happiness, however, did not last very long. The harp, his greatest comfort, was lost in the waves, where it was found by the sea nymphs and the water king, to their eternal joy. When sounding the

* A kantele was shown at the Paris Exposition of 1889. It was a horizontal sort of the lute as known to the Greeks. It had sixteen steel strings, and its compass was from D, third line of the bass staff, to E, fourth space of the treble staff, in the tonality of G major. Its greatest length was about thirty inches; its greatest width, about ten inches. The late General Neovius, of Helsingfors, invented a kantele to be played with a bow in the accompaniment of song. This instrument looks like a violin box; it has two strings, and requires two players, who, on each side of the instrument, rub a bow on the string nearer him. For a minute description of this kantele and the curious manner of tuning see Victor Charles Mahillon's "Catalogue du Musée instrumental du Conservatoire Royal de Musique de Bruxelles," vol. iii., pp. 9-11 (Ghent, 1900).—P. H.

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chords to their fair songs of old, the waves carried the tunes along to the shores, whence they were distantly echoed back by the rocks around; and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the clear northern summer nights.

“Deploing the loss of his kantele, old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. There he happened to see a young birch complaining of its sad lot: in vain, it said, it dressed itself so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves, nobody enjoyed it. It was born to ‘lament in the cold, to tremble at the frost’ of the long dreary winter. But the songster took pity upon it, saying that from it should spring the eternal joy and comfort of mankind, and so he carved himself a new harp from the tender birch-tree’s wood. For chords he asked the tresses of a beautiful maiden, whom he met in the bower waiting for her lover. By means of this golden hair, her languishing sighs crept into the instrument, which sounded more fascinating than ever the old one did. This restored to the bard the full possession of his supernatural power. His success henceforth was something unheard of.

“The following cantos may be regarded as proofs of the influence of Christianity upon the epic: A maiden, Mariatta, and a child (the Virgin Mary and Christ) came to deprive the bard of his reign. He found that his time had come to an end, and he once more took his harp. He sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the unfathomable depth of space, bequeathing his harp, as a remembrance of him, to his own people for their everlasting bliss.

“The period of musical culture in Finland may be said to have begun

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about a hundred years ago, when in 1790 the first musical society was founded by members of the University under the leadership of K. V. Salgé. His successor, Fredrik Pacius, was the founder of the national musical development, and to him the merit is due of having given the Finns their beautiful national anthem. Their enthusiasm knew no bounds when, on the solemn never-to-be-forgotten May festival, 1848, this song was first heard in the park of Kajsaniemi, near Helsingfors. The spontaneous inspiration of the music, borne along and carried away by the glowing patriotic spirit of Runeberg's poem 'Wårtland,' makes the composition immortal. As long as the Finnish nation exists 'Wårtland' shall never lose its magnetism and its elevating sway over the hearts of the people." *

* * *

Let us add to the sketch of Ingman. For much of the information about the present condition of music in Finland we are indebted to Dr. Karl Flodin, of Helsingfors.

The national epic, "Kalevala," and the lyric poems known under the collective name "Kanteletar" were first transcribed and arranged by Elias Lönnrot (1802-84). The first composer who was born in Finland and made a name for himself was Bernhard Crusell (1775-1838), who lived for the most part in Sweden and Germany. A famous clarinetist, he set music to Tegnér's "Frithjof," and he wrote an opera, "Die kleine Sklavin."

The father of Finnish music was Pacius, to whom reference has already been made. His son-in-law, Dr. Karl Collan (1828-71),

* Pacius was born at Hamburg in 1809; he died at Helsingfors in 1891. A pupil of Spohr, he was an excellent violinist, and he was active as composer and conductor. He founded orchestral and choral societies at Helsingfors, and was music teacher at the University. His "Kung Carls jakt," produced in 1852, was the first native Finnish opera. His opera "Loreley," produced in 1887, was more in accordance with the theories of Wagner. Pacius wrote a lyric "Singsiel," "The Princess of Cyprus," a symphony, a violin concerto, choruses, songs, etc. His hymn, "Suomis Sang" (text by the Finnish poet, Emil von Qvanten), is, as well as his "Wartland" ("Our Country"), a national song.—P. H.

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wrote two popular patriotic marches with chorus, "Wasa" and "Savolaisen laulu." Filip von Schantz (1835-65), conductor, composed cantatas, choruses, and songs. Carl Gustaf Wasenius, of Abo, which was formerly the capital of Finland, conductor, composer, and director of an organ school, died an old man in 1899. Conrad Greve, of Abo, who wrote music to Fredrik Berndtson's play, "Out of Life's Struggle," died in 1851, and A. G. Ingelius, a song writer of wild talent, died in 1868. Other song writers were F. A. Ehrström (died in 1850), K. J. Möhring (died in 1868), teacher and conductor at Helsingfors, Gabriel Linsen, born in 1838.

Richard Falten, born in 1835, succeeded Pacius as music teacher at the University of Helsingfors. He founded and conducted a choral society; he is an organist and pianoforte teacher. He has composed a cantata, choruses, and songs.

Martin Wegelius, born in 1846, is director of the Music Institute of Helsingfors, which is now about twenty years old. Busoni once taught at this Institute. Wegelius has composed an overture to Wecksell's tragedy, "Daniel Hjort," cantatas, choruses, and he has written treatises and a "History of Western Music."

Robert Kajanus, born in 1856, is the father and the conductor of the Philharmonic Society of Helsingfors. He has made journeys with this orchestra and Finnish singers in Scandinavia, Germany, France, and Belgium, and with his symphony chorus he has produced at Helsingfors Beethoven's Mass in D, Berlioz's "Romeo and Juliet" and "Damnation of Faust," Bach's Mass in B minor, and other works of importance. Among his own compositions are the symphonic poems, "Kullervos Trauermarsch" and "Aino," illustrative of subjects in the "Kalevala"; Finnish Rhapsodies; an orchestral suite, "Recollections of Summer," which are founded on folk-songs or folk-dance rhythms.

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Armas Järnefelt, born in 1869, has composed orchestral suites and symphonic poems, as "Korsholm." The death of Ernst Mielck, who died at Lucarno at the age of twenty-two, was a severe loss, for his orchestral compositions, among them a symphony, had attracted marked attention. Oskar Merikanto, born in 1868, has composed an opera, "The Maiden of Pohja," and songs; Erkki Melartin, born in 1875, who studied under Wegelius and afterward at Vienna and in Italy, has written songs and a Symphony in C minor, which was played at Helsingfors in a revised form in the season of 1905-1906. Dr. Ilmari Krohn, a music teacher at the University, has composed motets and instrumental works; Emil Genetz, born in 1852, has written choruses for male voices, among them the patriotic hymn, "Herää Suomi!" ("Awake, O Finland!"); and Selim Palmgren, born in 1878, has composed songs and pianoforte pieces, among them a concerto produced at Helsingfors in the season of 1904-1905.

Wegelius, Kajanus, Krohn, and Merikanto studied at Leipsic, and Kajanus with Svendsen when the latter was living at Paris. Järnefelt studied with Massenet, and Mielck with Max Bruch.

* *

Finnish singers. Johanna von Schoultz in the thirties of the last century sang successfully in European cities, but she fell sick, left the stage, and died alone and forgotten in her native land. Ida Basilier, an operatic coloratura singer, now lives in Norway. Emma Strömmer-Achté, herself a successful singer, is the mother of Aino Achté (or Aekté) of the Paris Opéra and now of the Metropolitan, New York. Aino was born at Helsingfors, April 23, 1876, studied at the Paris Conservatory, where she took the first prize for opera in 1897, and made her début as Marguerite at the Opéra, Paris, October 8, 1897. Her younger sister Irma is also a singer of reputation in Finland. Emma Engdahl-Jägersköld created the part of Loreley in Pacius's opera, and has sung in Germany. Alma Fohström-Rode, a member of the Moscow opera, has sung in other countries, especially in Germany. Elin Fohström-Tallqvist, a coloratura singer, is her sister. Hortense Synnerberg, mezzo-soprano, has sung in Italy and Russia.* Maikki

* A Mme. Synnerberg visited Boston in March, 1890, as a member of the Abbey, Schoeffel and Grau Company, and sang the parts of Emilia in Verdi's "Otello" and "Azucena."

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Järnefelt is known in German opera-houses, and Ida Ekman is engaged at Nuremberg. Adée Leander-Flodin, once of the Opéra-Comique, Paris, has made concert trips in Scandinavia and South America. Filip Forstén became a teacher in Vienna, Hjalmar Frey is a member of the Court Opera of St. Petersburg, and Abraham Ojanperä now teaches at the Music Institute of Helsingfors.

Karl Ekman and Mrs. Sigrid Sundgrén-Schnéevoigt are pianists of talent, and the husband of the latter, Georg Schnéevoigt, is a violoncellist and a conductor of repute. He is now a conductor of the Kaim Orchestra (Munich).

There are many male choruses in Finland. The "Muntra Musikanter," led by Gösta Sohlström, visited Paris in 1889. A picked chorus from the choral societies gave concerts some years ago in Scandinavia, Germany, and Holland. The churches all have their choir of mixed voices and horn septet. At the Music Festival at Helsingfors in 1900 about two thousand singers took part.

Mr. Charles Gregorowitsch, a Russian by birth, for some years concert-master at Helsingfors, gave a recital in Boston, February 27, 1897, and played here at a Symphony Concert, December 7, 1901.

SYMPHONY IN E MINOR, NO. I JAN SIBELIUS

(Born at Tavastehus, Finland; now living at Helsingfors.)

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer," 24 pp. (1906), will best serve as an introduction to the description of this symphony. See also the entr'acte.

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true, says the anonymous

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singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees* to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From

■ * The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers.—P. H.

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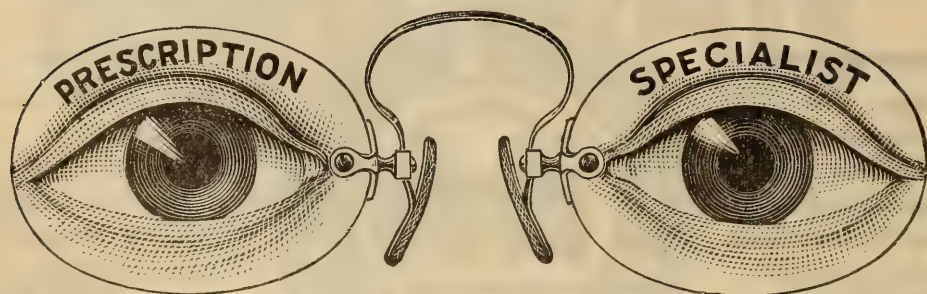
November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

“Situating between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose and possessed of a latent energy which, once aroused, is not easily diverted or checked.

... “Many so-called Finnish folk-songs being of Scandinavian origin. That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm, and Järnefelt, and in the music of Sibelius.

... “Sibelius’s strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic

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mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate, Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*:—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena which lends itself to every variety of emotional curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance, and sometimes has a mysterious, penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way, which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament.

. . . "Like Glinka, Sibelius avoids the crude material of the folk-song ;

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but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention.' "

This symphony was composed in 1899. It was published in 1902.

It was performed in Berlin in July, 1900, at a concert of Finnish music led by Kejanus. It was played by the Royal Orchestra in Dresden, November 17, 1903, and performed in London under Mr. Henry J. Wood's direction, October 13, 1903.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettle-drums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody which has much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. Allegro energico, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second

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theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. *Andante, ma non troppo lento*, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, *un poco meno andante*, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, *molto tranquillo*. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. *Allegro*, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. *Finale* (*Quasi una fantasia*), E minor. The *Finale* begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the *Finale* is one of wild and passionate restlessness, but the second chief theme, *Andante assai*, is a broad, dignified, melodious

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motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

* *

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the music school of Martin Wegelius at Helsingfors, then with Albert Becker at Berlin (1889-90) and with Fuchs and Goldmark at Vienna (1890-91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*"

His chief works are the Symphony No. 1, E minor, Symphony No. 2, D major (1901-1902),—it is said that he has recently completed a third symphony; "*Kurvello*," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "*Lemminkäinen*," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "*The Swan of Tuonela*" and "*Lemminkäinen's Home-faring*"); "*Finlandia*," symphonic poem, Op. 27; overture and orchestral suite, "*Karelia*," Op. 10 and Op. 11; "*Islossningen*," "*Sandels*," and "*Snöfrid*," three symphonic poems with chorus; "*Varsang*"; "*En Saga*," tone poem; "*Jungfrau i Tornet*" ("*The Maid in the Tower*"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "*King Christian II.*" (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "*Pelléas and Mélisande*," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic concert, November 30, 1906; "*Des Feuer's Ursprung*," cantata; "*Koskenlaskijan Morsiamet*" ("*The Ferryman's Betrothed*"), ballad for voice and orchestra; Sonata for pianoforte, Op. 12; "*Kylliki*," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, and transcriptions for the pianoforte of his songs; choruses, and many songs, Op. 13, 31, 36, 37, 38,—fifteen have recently been published with English words.

* *

Sibelius's Symphony No. 2, D major, was played in Boston at a concert of the Boston Symphony Orchestra, March 12, 1904.

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Elgar Overture, "In the South," Op. 50

Saint-Saëns Concerto in B minor, for Violin, No. 3, Op. 61

- I. Allegro non troppo.
- II. Andantino quasi allegretto.
- III. Molto moderato e maestoso.
Allegro non troppo.

Glazounoff Symphony in B-flat major, No. 5, Op. 55

- I. Moderato maestoso; Allegro.
- II. Scherzo: Moderato; Pochissimo meno mosso.
- III. Andante.
- IV. Allegro maestoso.

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OVERTURE, "IN THE SOUTH" (ALASSIO), OP. 50.

EDWARD WILLIAM ELGAR

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

This overture was produced at the Elgar Festival at Covent Garden Theatre, London, March 16, 1904, the third day of the festival. The composer conducted the overture. The programme was as follows,—Part I.: "Froissart" Overture; Selection from "Caractacus" (Mme. Suzanne Adams, Mr. Lloyd Chandos, Mr. Charles Clark); Variations on an Original Theme. Part II.: New Overture, "In the South"; "Sea Pictures," sung by Mme. Clara Butt; Overture, "Cockaigne"; Military Marches, "Pomp and Circumstance."

The first performance in the United States was by the Chicago Orchestra at Chicago, Theodore Thomas conductor, November 5, 1904. The overture was played in New York by the New York Symphony Orchestra, November 6, 1904.

The overture was performed in Boston at a concert of the Boston Symphony Orchestra, December 30, 1905.

The overture, as we are told, "was conceived on a glorious spring day in the Valley of Andora," and it is meant "to suggest the Joy of Living in a balmy climate, under sunny skies, and amid surroundings in which the beauties of nature vie in interest with the remains and recollections of the great past of an enchanting country." This inscription is on the last page of the manuscript score: "Alassio, Moglio, Malvern, 1904. Dedicated to L. F. Schuster"; also these lines from Byron's "Childe Harold's Pilgrimage" (Canto IV., xxv., xxvi.):—

" . . . a land
Which *was* the mightiest in its old command,
And *is* the loveliest, . . .
Wherein were cast . . .
 . . . the men of Rome!
Thou art the garden of the world."

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Mr. A. A. Jaeger is the author of a long and detailed analysis of the overture. We quote from this as follows, for the analysis is said to have the sanction of the composer:—

“After two introductory bars the first subject (or rather the first of a series of themes, all in E-flat, forming together the first subject, as it were) is announced by clarinets, horns, violas, and 'cellos, to the accompaniment of joyously whirring string tremolandos and chords for harps and wood-wind. Vivace, E-flat, 3-4. It is constructed sequentially of a lusty, spontaneously conceived open-air phrase of six notes. This may be said to form the motto of a work which is altogether as healthy a piece of open-air music as modern art can show.” Tributary motives and developments follow. “After a brilliant presentation of the whole of the first subject by the full orchestra (except harps) a descending quaver scale-passage, strongly accentuated off the beat, so as to anticipate a change of rhythm, plunges headlong into a broad and very richly scored passage. It is of an exulting character, as if the composer were in a mood to sing *his* version of ‘Be embraced in love, ye millions.’ We imagine him in the happiest, serenest frame of mind, at peace with himself and all mankind, and satisfied with life and the best of all possible worlds: Note the way in which the trombones, ‘*f* ma dolce e con gran espressione,’ creep up by semitones through a whole octave, and how immediately afterwards the passage is treated in double counterpoint. That is to say, the same chromatic ascent of the scale of E-flat is made by flutes, clarinets, and strings (in three octaves), while the descending upper part is assigned to oboes, English horn, horns, 'cellos, and harps, but with this difference, that the melody is slightly varied by the substitution of a brighter rhythm for the even dotted crotchets. Meanwhile, between this nobly sustained flow of deep sentiment we hear the three trumpets in unison *fff*, and later on the trombones, etc., give ex-

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pression to a healthy *joie de vivre* by jubilant blasts of the motto phrase. . . .

“Gradually a calmer mood comes over the music, and we reach an episode in C minor. The strings are muted, and wood-wind (clarinet and English horn) and violins are heard in a little dialogue which seems to have been suggested by ‘a shepherd with his flock and his home-made music.’ . . . The cretic* rhythm is again characteristically prominent. As the music dies away in softest *ppp*, the drums and double-basses sound persistently three crotchet C’s to the bar, and continue to do so for some time, even after the long-delayed second subject proper of the overture has commenced in 2-4 time, and, unexpectedly, in the key of F.

“So far the thematic material has been largely constructed of short sequences. The new subject, on the other hand, is a long-drawn, finely-curved melody of shapely form. . . . Tinged with a sweet sadness, it doubtless meant to suggest the feeling of melancholy which is generally co-existent with the state of happiness resulting from communion with nature, a melancholy which in this case, however, may be supposed to have been produced by contemplating the contrast (shown nowhere more strikingly than in Italy) between the eternal rejuvenescence of nature and the instability of man’s greatest and proudest achievements. The melody is announced by first violins, tutti, and one each solo viola and ‘cello. It is immediately repeated in the higher octave. . . . A melody in the same gentle mood follows, and is heard several times on the tonic pedal F. . . .

“The working-out section commences with the episodical matter,

* Cretic: a metrical foot consisting of one short syllable between two long. See Rowbotham’s “History of Music,” vol. ii. pp. 192 *seq.* (London, 1886), for a description of Cretan dances and metres. “And it is to Crete we must go if we would see the dancers, for already in Homer’s time the Cretans were the dancers of the world. . . . But what is the Cretic foot *par excellence*, that shall stand out amid this galaxy of feet, at Betelgeuze in the constellation of Orion? And it was also called *παῖων*, or the ‘striking foot,’ because it differed from the dactyl in this, that the last step was struck almost as heavily as the first, and dwelt on as long, and it differed from the dactyl as our Varsoviana does from the waltz, but there it was at the end of each foot. And it speaks of dainty treading and delicate keeping of time, for it is in 5 time, which is a time hard to hit.” See also the word “amphimacer” as explained by Coleridge:—

“First and last being long, middle short, Amphimacer
Strikes his thundering hoofs like a proud, high-bred racer.”—ED.

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with which is presented a passionately ascending sequence, as if the composer were rousing himself from a deep reverie." Trumpets call and the music grows more and more animated. "We reach a second very important episode, grandioso, in which the composer has aimed to 'paint the relentless and domineering *onward* force of the ancient day, and give a sound picture of the strife and wars of a later time.' First we have this bold and stately phrase, very weightily scored for the full orchestra, except flutes. It is followed by another forceful passage, in which clashing discords are constructed downwards, to resolve at every eighth bar. Soon the music grows even more emphatic through the cretic rhythm. With almost cruel insistence the composer covers page after page with this discordant and stridently orchestrated, but powerfully suggestive, music. It is as if countless Roman cohorts sounded their battle-calls from all the corners of the earth. . . . It is a wild scene which the composer unfolds before us; one of turbulent strife, in which many a slashing blow and counter-blow are dealt in furious hand-to-hand fight. Now and again we hear the motto phrase rattled out *ff*, and the Roman motif (*grandioso*) seems to exhort the warriors to carry their eagles victorious through the fray, that *Senatus populusque Romanus* may know how Roman legions did their duty. Gradually the clamor subsides, and, with a high G brightly sounded on the glockenspiel, we are back in the light of the present day.

"A curious passage seems to suggest the gradual awakening from the dream, the bright sunshine breaking through the dust of battle beheld in a poet's vision of a soul-stirring past: chords of C major, played on the first beat of every alternate bar, are several times followed by five de-

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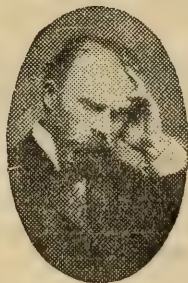
scending quavers, B major chords, for muted violins and violas, while C major is strongly suggested throughout by the fifth, C-G, sustained as a double pedal by 'cellos. Thus the music finally glides into unmistakable C major, to reach yet another episode." A solo viola plays a melody below an accompaniment for the first violins, *divisi in tre*, four solo second violins, and harps,—“the lonely shepherd's plaintive song, floating towards the serene azure of the Italian sky. A repetition of the song in E is commenced by the first horn and continued by the violins and violas, throughout in the softest *pp*." Snatches of other themes are heard, and the mood is sustained “until the solo viola, unaccompanied, pauses on a long-sustained G without finishing its melody.” This is the signal for the recapitulation, which begins with the first theme *pp*, “but soon proceeds in the exuberant spirit of the exposition.”

There are new modifications and developments. The coda begins *allegro molto*, but *piano*, with the rhythmically changed motto phrase, “which is tossed about with ever-increasing animation from instrument to instrument.” The theme *nobilmente*—“Be embraced in love, ye millions”—is presented with pomp and gorgeousness of orchestration. The motto phrase, vociferated by the brass, is combined with this theme. The overture is brought to the end in the key of E-flat with the phrase “which has stood throughout for the brave motto of Sunshine, Open Air, and Cheery Optimism.”

The overture is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three

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* * *

The original programme of the Elgar Festival, we are told, gave hints as to the origin of certain episodes in the overture. Thus there was a quotation from Tennyson's "Daisy." "A ruined fort, we are informed in the programme," wrote Mr. Vernon Blackburn, "recalled the 'drums and tramlings' of a later time; the quotation is not exactly apt, for Sir Thomas Browne in his 'Urn Burial' dwells in this magnificent phrase upon the 'drums and tramlings of three conquests.*" Elgar, however, sufficiently realizes the magnificence of Cæsar's genius, apart from any pedagogic pedantry."

The *Musical Times* of April, 1904, speaking of the solo viola melody, played at the festival by Mr. Speelman, said: "We may here correct an error into which Dr. Elgar's fondness for a joke has led the writers of the excellent analyses for the third concert programme, Messrs. Percy Pitt and Alfred Kalisch. Their statement that 'the tune is founded on a *canto popolare*, and that the composer does not know who wrote it,' is misleading. The tune is Dr. Elgar's own."

CONCERTO IN B MINOR, FOR VIOLIN, No. 3, OP. 61.

CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; still living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to

* The fifth chapter of Sir Thomas Browne's "Urn Burial" begins: "Now since these dead bones have already out-lastèd the living ones of Methuselah, and in a yard under ground, and thin walls of clay, out-worn all the strong and specious buildings above it; and quietly rested under the drums and tramlings of three conquests: what prince can promise such diuturnity unto his relicks, or might not gladly say,

"'Sic ego componi versus in ossa velim?'"—ED.

LOTS OF PEOPLE NEVER WORRY
ABOUT STYLE, JUST BUY . . .

FOWNES GLOVES

AND HIT IT RIGHT.

whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a Symphony Concert, January 4, 1890. It was played afterward at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902).

The concerto is in three movements. The first, *Allegro non troppo*, B minor, 2-2, opens with a pianissimo tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, *Andantino quasi allegretto*, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the



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wood-wind. A melody in *Siciliano** rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, *forte*, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the *Siciliano* melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, *Molto moderato e maestoso*, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, *Allegro non troppo*, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, *cantabile*, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a

* The *Siciliana*, or *Siciliano*, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells; those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of *passe-pied* danced to a lively measure of 6-8. A dancing-master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed the *Siciliana* as a *Canzonetta*: "The Sicilian *Canzonetten* are after the manner of a gigue, 12-8 or 6-8."

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rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major. and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his *Life of Saint-Saëns* (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an in-

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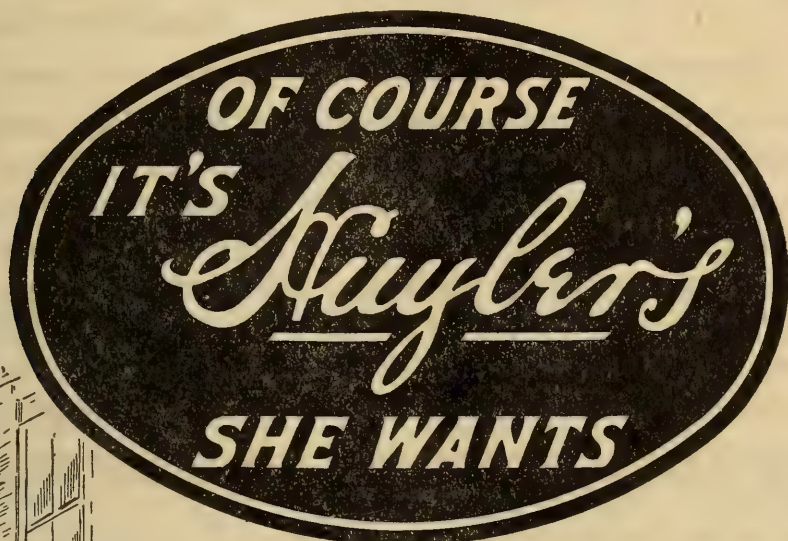
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strumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage, both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

SYMPHONY IN B-FLAT MAJOR, NO. 5, OP. 55.

ALEXANDER GLAZOUNOFF

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898.

The symphony, dedicated to Serge Tanéïeff,* is scored for three

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaiowsky at the Moscow Conservatory, of which he was afterward for some time (1885-89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaiowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaiowsky's *Life* of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first

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flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernable. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the

performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876-77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky's Life. Tanéïeff has composed a symphony (played here at a Symphony Concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony Concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part-songs, "Sunrise," has been sung here two or three times.

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opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced by clarinets, bassoons, violas, violoncellos, while double-basses and kettledrums maintain a pedal-point.

* * *

Alexander Constantinovitch Glazounoff is the son of a rich bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or, non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at

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the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time, with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, much to the disgust of certain hide-bound conservatives. Thus, a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If they find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung*.”)

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are seven symphonies; a Suite Caractéristique (Op. 9); several fantasias and symphonic poems, such as “Stenka Razine” (Op. 13), “The Forest” (Op. 19), “The Sea” (Op. 28), “The Kremlin” (Op. 30), “Spring” (Op. 34); concert overtures; “A Slav Festival” (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets; a string

* For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are confined chiefly to orchestral compositions, and, when—I quote from “A. G.’s” letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition is introduced, “the pianist or singer is not a celebrity, but a plain, ordinary mortal.” This practice of selection is of course repugnant to the general public. “A. G.” adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named “Russian,” but are only the amusement of a fraction of Russian composers, members of the “Musical Left,” or the “Young Russian School.” Rubinstein’s name never appears on these programmes, Tschaikowsky’s name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; “but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere.” Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers are admired throughout Russia.

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At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. “Stenka Razine” is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol’s description of another Russian stream: “Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees

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on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

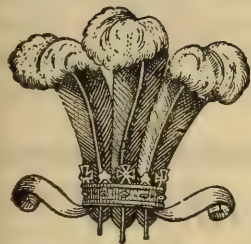
* * *

Tschaikowsky corresponded with Glazounoff, and was fond of him. He saw him in St. Petersburg the night (November, 1893) before he was attacked with cholera. Tschaikowsky had been to the play, and had talked with the actor Varlamoff in his dressing-room. The actor described his loathing for "all those abominations" which remind one of death. Peter laughed and said: "There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel I shall live a long time." He then went to a restaurant with two of his nephews, and later his brother Modest, entering, found one or two other visitors with Peter, among them Glazounoff. "They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white wine and soda-water. We went home about two A.M. Peter was perfectly well and serene."

Peter wrote * to his brother Modest, September 24, 1883: "I bought Glazounoff's quartet in Kieff, and was pleasantly surprised. In spite of the imitations of Korsakoff, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher helped him in this. I recommend you to buy the quartet and play it for four hands." This work must have been the String Quartet in D, Op. 1, composed some time between Glazounoff's fifteenth and seventeenth birthdays.

Tschaikowsky wrote to Glazounoff from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invitations to dinners and suppers. . . . I much regret that the Russian

* The translations into English of these excerpts from Tschaikowsky's correspondence are by Mrs. Rosa Newmarch.



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papers have said nothing as to my victorious campaign. What can I do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curious: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions, of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at the Festival. Klindworth intends to produce a Russian work at his concert in Berlin. I recommended him Rimsky-Korsakoff's 'Capriccio Espagnol' and your 'Stenka Razine.'" But this first symphony was in E major, not in E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

Early in 1890 Tschaikowsky was sojourning in Florence. He wrote this extremely interesting letter to Glazounoff: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me. A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either in the blue sky of Italy, in the sun that shines from it, in the architectural beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain two months hence, and my imagination will no longer take color from its surroundings?

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* * *

Alfred Bruneau wrote in his "Musiques de Russie et Musiciens de France" (Paris, 1903), after a short study of the "Cabinet," or "Big Five,"—Balakireff, Borodin, Moussorgsky, Cui, and Rimsky-Korsakoff, who could not endure the name of Anton Rubinstein as a composer and looked skew-eyed at Tschaikowsky as a "cosmopolite,"—these words concerning Glazounoff, their pupil and disciple: "His instrumentation has marvellous clearness, logic, and strength, and a brilliance that sometimes dazzles. His sureness of hand is incomparable. But, to say everything,—and I have the habit of saying everything,—I wish that his truly extraordinary activity might slacken a little to

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the advantage of a high originality which I believe is in him, but to which he does not give the opportunity for a complete manifestation. He should fulfil the promise of his beginning; he should be the creator on whom we reckon,—in a word, the man of his generation, a generation younger than that of the composers who were at first his counsellors. The new years, continuing the eternal evolution of ideas, necessitate new attempts.”

Mrs. Newmarch, in her article to which reference has already been made, has this to say about Glazounoff:—

“Glazounoff’s activity has been chiefly exercised in the sphere of instrumental music. Unlike so many of his compatriots, he has never been attracted to opera, nor is he a prolific composer of songs. Although partly a disciple of the New Russian School, he is separated from Balakireff, Rimsky-Korsakoff, and Moussorgsky by his preference for classical forms in music. From the outset of his career he shows a mastery of technical means such as we are accustomed to associate only with full maturity. Perhaps on account of this facility some of his earlier works suffer from over-elaboration and a redundancy of accessory ideas. But the tendency of his later compositions is almost always toward greater simplicity and clearness of expression. Glazounoff’s music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of restrained melancholy. His harmony is far more distinctive and original and frequently full of picturesque suggestion. As a master of orchestration, he stands, with Rimsky-Korsakoff, at the head of a school pre-eminently distinguished in this respect. Although Glazounoff has made some essays in the sphere of programme music in the symphonic poems, ‘Stenka Razin,’ ‘The Forest,’ and ‘The Kremlin,’—and more recently in the suite, ‘Aus dem Mittelalter,’—yet his tendency is mainly toward classical forms. At the same time, even when bearing no programme, much of his music is remarkable for a certain descriptive quality. The last to join the circle of Balakireff, he came at a time when solidarity of opinion was no longer essential to the very existence of the New Russian School. It was natural that, more than its earlier members, he should pass under other and cosmopolitan influences. The various phases of his enthusiasm for Western composers are clearly traceable in his works. In one respect Glazounoff is unique, since he is the only Russian composer of note who has been seriously dominated by Brahms. But, although he has ranged himself

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with the German master on the side of pure musical form, a very cursory examination of their respective works suffices to show how much less 'abstract' is the music of the Russian composer than that of Brahms. Even while moving within the limits of conventional form, Glazounoff's music is constantly suggesting to the imagination some echo from the world of actuality. It is in this delicate and veiled realism—which in theory he seems to repudiate—that he shows himself linked with the spirit of his age and his country. The strongest manifestation of his modern and national feeling is displayed in the energetic and highly-colored music of the ballet 'Raymonda.' Comparing this work with Tschaikowsky's ballet, 'The Sleeping Beauty' it has been said that while in the latter each dance resembles an elegant statuette, 'bizarre, graceful, and delicate,' the former shows us 'colossal groups cast in bronze,'—life viewed at moments of supreme tension and violent movement, caught and fixed irrevocably in gleaming metal. It proves that this Russian idealist has moods of affinity with the realism and oriental splendor of Rimsky-Korsakoff and Borodin. The ballet 'Raymonda' and its musical antithesis, the Sixth Symphony, with its wonderful contrapuntal finale, are probably the most popular of Glazounoff's works.

"Apart from his art, Glazounoff's life has been uneventful. Few composers have made their début under more favorable auspices, or have won appreciation so rapidly. Nor has he ever experienced the sting of neglect or the inconvenience of poverty."

Mrs. Newmarch also tells us that Glazounoff is endowed with a phenomenal musical memory. He himself has said: "At home we had a great deal of music, and everything we played remained firmly in my memory, so that, awakening in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening." "His most remarkable feat in this way," adds Mrs. Newmarch, "was the complete reconstruction of the overture to Borodin's opera, 'Prince Igor.'"

* * *

The name of Belaïeff, the publisher, must necessarily be associated with that of Glazounoff. Belaïeff, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounoff, his intimate friend. The young musician accepted the proposition, but he insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïeff gave at his own expense, in St. Petersburg, concerts devoted exclusively to the works of the younger school, and it was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which

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SOME JANUARY ANNOUNCEMENTS

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Love Story," "A Fool's Revenge."

WEEK BEGINNING JANUARY 14

Mr. JOHN DREW

In Wing Pinero's Comedy in Four Acts,

"His House in Order." In this play Mr. Drew is said to
have the greatest success of his notable career.

WEEK BEGINNING JANUARY 21

Miss GRACE GEORGE

In the play by Channing Pollock and Avery Hopgood,
"Clothes."

Local interest attaches to this engagement from the fact that Mr.
Pollock is a well-known Washington newspaper man.

WEEK BEGINNING JANUARY 28

ROBERT EDISON

Appearing in the great play of college life, "Strongheart," by
William DeMille.

one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïeff, born at St. Petersburg, February 22, 1836, died there January 10, 1904. He founded his publishing-house in 1885; in the same year the Russian Symphony Concerts; and in 1891 the Russian Chamber Music Evenings. His firm was changed by his will into a fund directed by Glazounoff, Liadoff, and Rimsky-Korsakoff.

* * *

These works of Glazounoff have been performed in Boston: Symphony Orchestra: "Poème Lyrique," October 16, 1897; Symphony No. 6, October 21, 1899, January 5, 1901; Suite from the ballet "Raymonda," January 25, 1902; Overture Solennelle, Op. 73, February 15, 1902; Symphony No. 4, in E-flat, October 24, 1903, January 2, 1904 (by request); Carnival Overture, April 9, 1904; "The Kremlin," symphonic picture in three parts, January 27, 1906.

The symphonic poem, "Stenka Razine," was performed at a Chickering Production Concert, Mr. Lang conductor, March 23, 1904.

The Nocturne from the suite "Chopiniana" was played at a "Pop" Concert, under the direction of Mr. Max Zach, May 19, 1897; the Polonaise from the same suite was played at a "Pop" Concert, under Mr. Zach's direction, May 28, 1897.

String Quintet in A major, Op. 39 (Boston Symphony Quartet), January 2, 1905.

Five novelettes for string quartet, Op. 15 (Adamowski Quartet), November 23, 1898 (Nos. 3 and 2, December 22, 1903); Boston Symphony Quartet (October 30, 1905).

Mr. Siloti played the pianoforte étude, "The Night," Op. 31, No. 3, February 12 and March 12, 1898, and the Prelude, Op. 25, No. 1, February 14, 1898. Mr. Gabrilowitsch played the first pianoforte sonata, Op. 74, November 17, 1906. Mr. Félix Fox played the first movement of the second pianoforte sonata, Op. 75, November 20, 1906.

This list is probably not complete.

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Goldmark Overture to "Sakuntala," Op. 13

R. Volkmann Concerto in A minor, for Violoncello
and Orchestra, Op. 33

Glazounoff Symphony in B-flat major, No. 5, Op. 55

- I. Moderato maestoso ; Allegro.
 - II. Scherzo: Moderato ; Pochissimo meno mosso.
 - III. Andante.
 - IV. Allegro maestoso.
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OVERTURE TO "SAKUNTALA," IN F MAJOR, OP. 13. . CARL GOLDMARK

(Born at Keszthely, in Hungary, May 18, 1830; * now living at Vienna.)

This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic concert, Vienna, December 26, 1865. The first performance in Boston was at a concert of the Harvard Musical Association, December 6, 1877. The following preface is printed in the full score:—

For the benefit of those who may not be acquainted with Kalidasa's famous work, "Sakuntala," we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The introduction opens, *Andante assai* in F major, 3-4, with rich and sombre harmonies in violas, 'cellos (largely divided), and bassoons. Mr. Apthorp fancies that the low trills "may bear some ref-

* Yet the latest biographer of Goldmark—Otto Keller, of Vienna—gives the erroneous date, 183., still found in some recent biographical dictionaries of musicians. See Keller's "Carl Goldmark" (Leipsic, s. a., in the "Moderne Musiker" series).

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erence to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to Moderato assai, F major (3-4 or 9-8 time). A clarinet and two 'cellos in unison sing the chief theme over soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the "Love-theme"; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a counter-theme. The figuration has soon a more lively rhythmic character, and a short crescendo leads up to a modulation to A minor, poco più mosso, in which the brass instruments give out a third theme, a hunting tune. This theme is developed; it is used in turn by brass, woodwind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (Andante assai in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief theme. The sombre theme of the introduction is heard in the basses. The pace grows livelier (più mosso, quasi Allegro), and the music of the hunt is heard. The climax of the crescendo is reached in F minor, and a cadenza for wind instruments and strings, broken by loud chords, leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme, which leads to a full orchestral outburst on the two chief themes in conjunction,—first theme in woodwind and violins, second theme in horns in unison. A free climax,



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which begins with the hunting theme, which is now naturally in F major, brings the brilliantly jubilant close.

The overture is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, harp (if possible, two harps), and strings. It is dedicated to Ludwig Lakenbacher.

Schubert thought in 1820 of writing an opera based on the story of Sakuntala. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manuscript some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Von Perfall's opera in three acts, text by Teichert (Tischbein), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, "Sacountala," by L. E. E. de Reyer (scenario by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, "Sakuntala," was produced at Vienna, October 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885.

Pierre de Bréville wrote incidental music for A. F. Herold's adaptation, "L'Anneau de Sakuntala" (Théâtre de l'Œuvre, Paris, December 16, 1895), when the part of the heroine was taken by Miss Mery.

The drama of Kalidasa was played for the first time in English in the Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899. An adaptation in German, by Marx Moeller, May 1, 1903, was produced at the Royal Theatre, Berlin.

"Sakuntala" was produced by the Progressive Stage Society at the Madison Square Garden concert hall, June 18, 1905. Jones's metrical translation was used. Miss Eda Bruna took the part of Sakuntala, Mr. Edmund Russell that of the "Emperor Dushyanta," and Mr. Nathan Aronson that of the "King's charioteer." The New York Sun said it was "mounted with many pretty costumes and effects, of which Mr. Russell, with his four changes of costume, his thumb rings, and his elegant set of turquoises, was by far the prettiest. The play, inter-

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preted by various undergraduates and late graduates of dramatic schools, assisted by Mr. Russell and two or three real actors, was presented on a bare stage. At the rear ran a balcony arrangement, and a potted palm represented the forest of a terrestrial paradise in which the first act is supposed to take place. Real live East Indians from Mr. Russell's retinue acted as ushers and peddled programmes."

CONCERTO IN A MINOR, FOR VIOLONCELLO AND ORCHESTRA, OP. 33.

ROBERT VOLKMANN

(Born at Lommatzsch, Saxony, April 6, 1815; died at Budapest, October 30, 1883.)

This concerto, the first of Volkmann's published works for orchestra, was written during the composer's sojourn in Vienna (1854-58). It was produced at Vienna on November 22, 1857, by the 'cellist, Carl Schlesinger, to whom it is dedicated, and it was afterward more widely known through the performances of the virtuoso, David Popper.

The concerto is in a single movement, which may be described as an enlarged sonata movement. There is no introduction: the violoncello begins with the chief theme, *Allegro moderato*, A minor, 4-4. A new theme, not unlike the first motive in Volkmann's String Quartet in A minor, Op. 9 (composed in 1847), follows. A violoncello recitative leads to the second, the song theme. After the chief thematic material is introduced,—there are several subsidiary themes in the course of the concerto,—the development begins, and it is elaborately carried out. The development breaks off with a fortissimo orchestral chord to make room, after a passionate violoncello recitative, *Allegro vivace*, for a poetic episode. The development is again resumed, and new musical features are presented, until, after a crescendo, the violoncello attacks a cadenza, and after a majestic tutti the concerto comes to a quiet end.

Volkmann wrote four cadenzas for this concerto. A cadenza by Popper or Klengel is usually used in performance.

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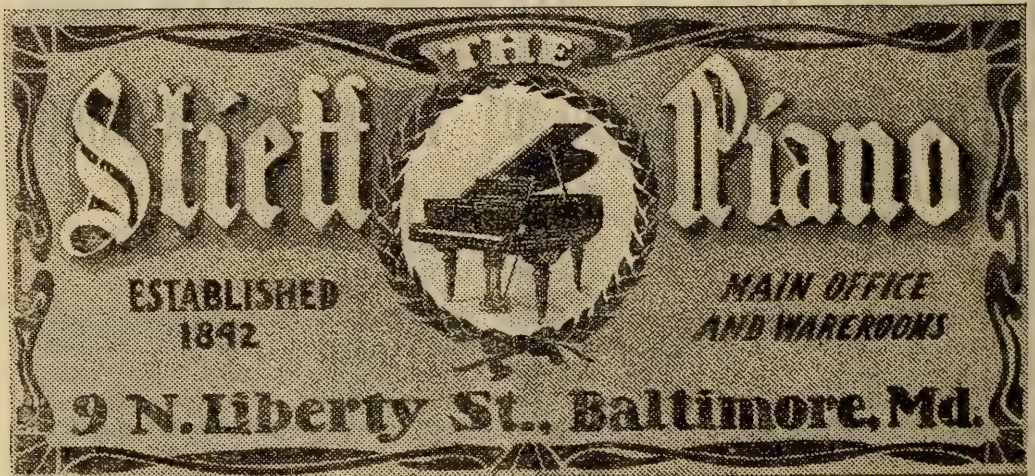
D'INDY'S CÉSAR FRANCK, II.

It has been said that Franck was a Fleming by birth and therefore a mystic. He was a Walloon, and the Walloons are active and passionate rather than mystical. His ancestors in the sixteenth and seventeenth century were painters, and he thus inherited a taste for drawing. Mr. d'Indy hints that Franck's mastery of combination, shown even when he was a young pupil in the Paris Conservatory, "an essential quality in the compounding of that bizarre and useless form of scribble known as 'The School of Fugue,'" was also an inheritance from old Walloon contrapuntists.

Mr. d'Indy studies carefully what may be called the genesis of Franck's work, and he knows that any one who wishes to judge sympathetically and honestly the work of a genius should go back to the first causes and try to discover the trunk and roots of the richly flowering branch.

Franck, according to him, was in no way connected with the men of the Renaissance. The art of the Renaissance, seeking nutrition in the sap of pagan art which had already dried, in spite of glorious efforts could produce only sterile forms without true æsthetic significance. Franck did not regard form as an end. He looked on "this manifestation of the work which one calls form" only as a corporeal part, the clothing of the ideal, which he named "the soul of music"; and in all his works the form changes constantly, according to the nature of the idea. Franck, by reason of his clearness, light, vitality, was nearer to the Italian painters of the fourteenth and fifteenth centuries. His art was one of clear truth and serene light, a light without any violent color, for he was an "expressionist," but not a colorist in the true sense of the word, and thus he was not Flemish or Dutch.

He was artistically related to the old French cathedral builders, both in the beauty and the rhythm of his musical lines and in absolute sincerity and conscientious naïveté. He was never musically successful in the expression of an evil sentiment. When he would fain sing of Satan and all his works, his voice was that of Meyerbeer. His soul was with the angels, and, when he chose the pagan story of Cupid and



Psyche, he paraphrased it mystically, and the amorous dialogue was between the celestial bridegroom and the soul.

On the other hand, Franck, by reason of his sense of order and proportion, by reason of his logic in diction and the expression of his thought, was indisputably French.

Franck's first favorites in music were among the French composers who flourished toward the end of the eighteenth century. He delighted in the music of Monsigny, especially his "Deserter"; of Dalayrac, from whose operas he took themes for his first piano fantasias; of Grétry, and he could not in the years of his maturity read certain pages of Grétry without deep emotion. The music of Méhul was dear to him, and "Joseph" filled him with enthusiasm. For at least twenty years the influence of Méhul was apparent in his own compositions. Themes in the piano trios and in "Ruth" might well have been signed by Méhul, although here and there, faintly expressed, is the unmistakable individuality of Franck.

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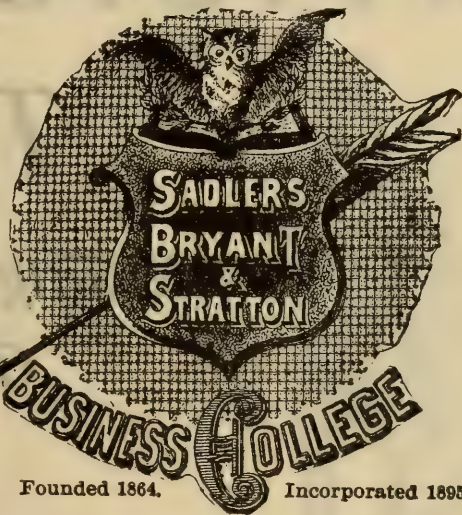
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His love for certain masterpieces by Gluck, Bach, Beethoven, absorbed him, so that in reading them he would forget time and the pressing duty. His pupil, Duparc, remembers him giving piano lessons at the Collège de Vaugirard, but, instead of hearing scales and exercises, Franck would play with infinite gusto and with instructive comments an act of "Iphigenia in Tauris," pieces by Bach, or pages of "Eury-anthe," and soon to his consternation the hour was at an end. Franck also admired greatly Schumann, the intimate melodist, and the songs of Schubert were for him an abiding joy. "He had even an inexplicable affection for certain works of Cherubini, and also for the preludes and the 'songs' of Ch. Valentin Alkan, whom he considered to be a 'poet of the piano.'"

Here speak the prejudices of Mr. d'Indy. There was also a time when Franck was passionately interested in Wagner's works, although he could not be reckoned among the Wagnerites of his period. As Coquard says of him: "He honestly enjoyed all that was beautiful in contemporaneous art, and with what simplicity did he do justice to his more successful colleagues! The living had no more kindly and fair-minded judge, whether they were named Gounod, Saint-Saëns, or Delibes."

Are there proofs of his musical preferences and affections in his own music? Is it of any use to point them out? There are some melodic phrases that remind one of Bach; the initial theme of the symphony recalls the question "Muss es sein?" put by Beethoven at the end of one of his quartets; the influence of Meyerbeer is seen in some of the inferior pages of "The Beatitudes" and that of Wagner in the symphonic

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poem, "Les Éolides," and in the "Prelude, Choral, and Fugue" for the piano.

"I do not think," says Mr. d'Indy, "that it is necessary to attach much importance to melodic or other resemblances. The great contrapuntists and polyphonic composers of the fifteenth and sixteenth centuries were none the less original because they treated—and how many times!—the same themes." He might have added that the originality of Franck was so pronounced that he could afford these few deliberate or unconscious reminiscences.

The Jesuit Balthasar Gracian preached a short sermon in his "Art of Worldly Wisdom" on the text: "Keep to yourself the final touches of your art." The teacher must always remain the superior master. He must teach an art artfully. "The source of knowledge need not be pointed out, no more than that of giving. By this means a man preserves the respect and dependence of others."

We do not know whether Franck was familiar with the little book respected so highly by Schopenhauer; but it was not in Franck's nature to conceal anything pertaining to the art he dearly loved in his conversations with his pupils. At the same time not even a favorite pupil can tell how a man like Franck achieved certain things. He can describe only his external methods.

According to Mr. d'Indy, and he here speaks as a composer who has fully mastered all matters of technic, there are three periods, absolutely distinct, in the composition of a work,—conception, disposition or arrangement, execution.

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The conception may be subdivided into two different operations,—synthetic and analytic conception. Suppose a man girds up his loins to compose a symphony. First, he establishes the great lines, the general plan of the work; then he fixes the constituent elements, the themes, the musical ideas which are to be the essential features of the plan. These two labors are, as a rule, successive, but they are connected and may be modified; for the nature of the “idea,” which is purely a personal element, may lead the composer to change the preconceived disposition of his plan, while, on the other hand, the nature of the plan may bring in certain types of musical ideas that will exclude others. ‘Whether the conception be synthetic or analytic, it is always independent of the hour, the surroundings; I may say it is almost independent of the composer’s will.’ He is not able to continue his work until the materials are presented to him in a wholly satisfactory form. This mysterious period is often very long, especially with the great composers (see the sketch-books of Beethoven); ‘for their artistic conscience forces them to extreme severity in the choice of expression; but mediocre composers, or those intoxicated with their own supposed merit, are satisfied with the first material that comes to them, although its bad quality can make only a fragile, perishable monument.’

During the second period, that of disposition, the composer, using the determined material, fixes definitely the plan of the work, both as a whole and in all its details. Even in this period he must invent, and there is often much hesitation and harassing doubt. ‘It is the moment when one undoes in the morning that which he laboriously

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did the night before; it is also the moment of full enjoyment in the knowledge of close communion with beauty."

At last, when the heart and the imagination of the composer have conceived, when he has planned everything through the force of his intelligence, then comes the final period, that of execution, and this is only an amusement for the musician who is a master of his trade. There is the labor of writing; of scoring, if the work is to be orchestrated; there is the "plastic presentation on paper" of the completed musical work.

One composer will wait patiently for the dawn of an idea; another will try to hasten its coming, and he will stimulate his fancy. One, like Beethoven, will write at fever heat a mass of different sketches for one musical idea; another, like Bach, will not put his theme into writing until it is shaped definitely and irrevocably in his mind.

This is Mr. d'Indy's explanation of the process of composition when the composer is a man of true creative force.

Franck, like Gluck and many others, needed stimulation. It is told of Kinglake, that, when he was at work on his "Invasion of the Crimea," he would write in the morning a certain number of pages, but he would leave some spaces for the fitting adjectives. Then he would ride horseback for an hour or two, and on his return write down the missing words. Franck found inspiration in music itself. "How often have we seen him," says Mr. d'Indy, "pounding on the piano with a hard and constant fortissimo the prelude to 'The Mastersingers' or a piece by Beethoven, Bach, or Schumann! At last the deafening din would sink to a murmur, and then there would not be a sound: the master had found his idea." Throughout his life he thus courted inspiration. "One day when he was at work on one of his last pieces, a pupil found him ruthlessly massacring a piano piece. The pupil was astonished at the choice of the music, but Franck answered: 'Oh, that is only to excite me. When I wish to find a really good idea, I play over "The Beatitudes," for that still helps me best!'"

He was fortunate in this: he could conduct at the same time two musical operations without injury to either; he could assume immediately an abandoned task without taking time to put himself again

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in the vein. He gave his lessons with the conscientiousness that characterized him in all walks of life, but he would often walk suddenly to a corner of the room and jot down some measures which he did not wish to forget, and then return to the demonstration or the examination. Important works were written in this manner from notes taken here and there, and the connection was logical and without a break. He was especially busied by the task of disposition, for, although in a way he was classical and even traditional, he thirsted all his life for new forms in the constituent elements and in the structure of a work. As soon as Beethoven after innumerable experiments settled on his theme, he apparently established at the same time its development, and he sometimes forgot to note its course in his sketch-book. Franck filled and erased many pages before he determined definitely the disposition of a composition. He was a stern critic of himself, and, when he was in doubt concerning a relative key or the precise course of a development, he liked to consult his pupils, to share with them his anxiety, to ask their advice. The three versions of the "mother idea" of the string quartet (published on pages 167-169) show Franck's labor in search of perfection. He was at times active in composition, for during the two months of his vacation in 1889 he wrote this string quartet and sketched the last two acts of his second opera, "Ghisele." Yet he searched a long time for the prayer-like phrase of the larghetto, and Mr. d'Indy remembers how one day, when he went to visit his master, the latter exclaimed even before shaking hands: "I have found it! It's a beautiful phrase. You will see." And they went at once to the piano.

Mr. d'Indy is one of those who believe that the majority of great creators whose life is sufficiently long present in their work three modes of expression. This, he believes, is a law of nature. To argue this point would now be irrelevant. It is enough to say that Beethoven and Verdi showed a continuous and logical advance from youth to their last year. Whether three successive and absolutely different modes of expression characterize their work is another question.

•Franck's first period extended from 1841 to about 1858, the period of the four piano trios, all the fugitive piano pieces, many songs, and, as the chief mark of the period, his first oratorio, "Ruth."

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The second period extends from 1858 to 1872, the period of strictly religious works, masses, motets, organ pieces, with the oratorio, "The Redemption," as the climax.

The third period includes all the orchestral music from 1875, the admirable string quartet and piano quintet, the two operas, the organ chorals, and, as a concrete expression, the sublime epic, "The Beatitudes."

The chief characteristics of Franck's style are: (1) the nobility and the worth of the melodic phrase; (2) the originality of the harmonic aggregation; (3) the solid eurhythm of the musical architecture.

An examination of these claims of Franck's use of the cyclic style, the fugue, and the variation in an evolution of the sonata form, and of his peculiarly serene and lofty expression must be reserved for another article. But it may here be said that as Tschaikowsky's music, by reason of its savage intensity, barbaric love of color and monotonous rhythm, or frank declaration of personal emotion with, at times, a childlike blurt, does not appeal to the fastidious and the ingeniously superrefined, so the noble qualities of Franck's music are not quickly recognized by all. Mr. d'Indy, speaking of Franck's love of order, style, and meditative weight, says: "Perhaps it is for this reason—I like to think that their attitude is not one of bad faith or ignorance of art—that the Germans do not yet understand his music, the luminous logic of which is not to be assimilated easily by minds, however profound they may be, which will always lack the sentiment of true proportions and of good style." He cites the Walhalla near Regensburg, the pictures of Böcklin, and the too long tone-poems of Richard Strauss as flagrant proofs of this lack.



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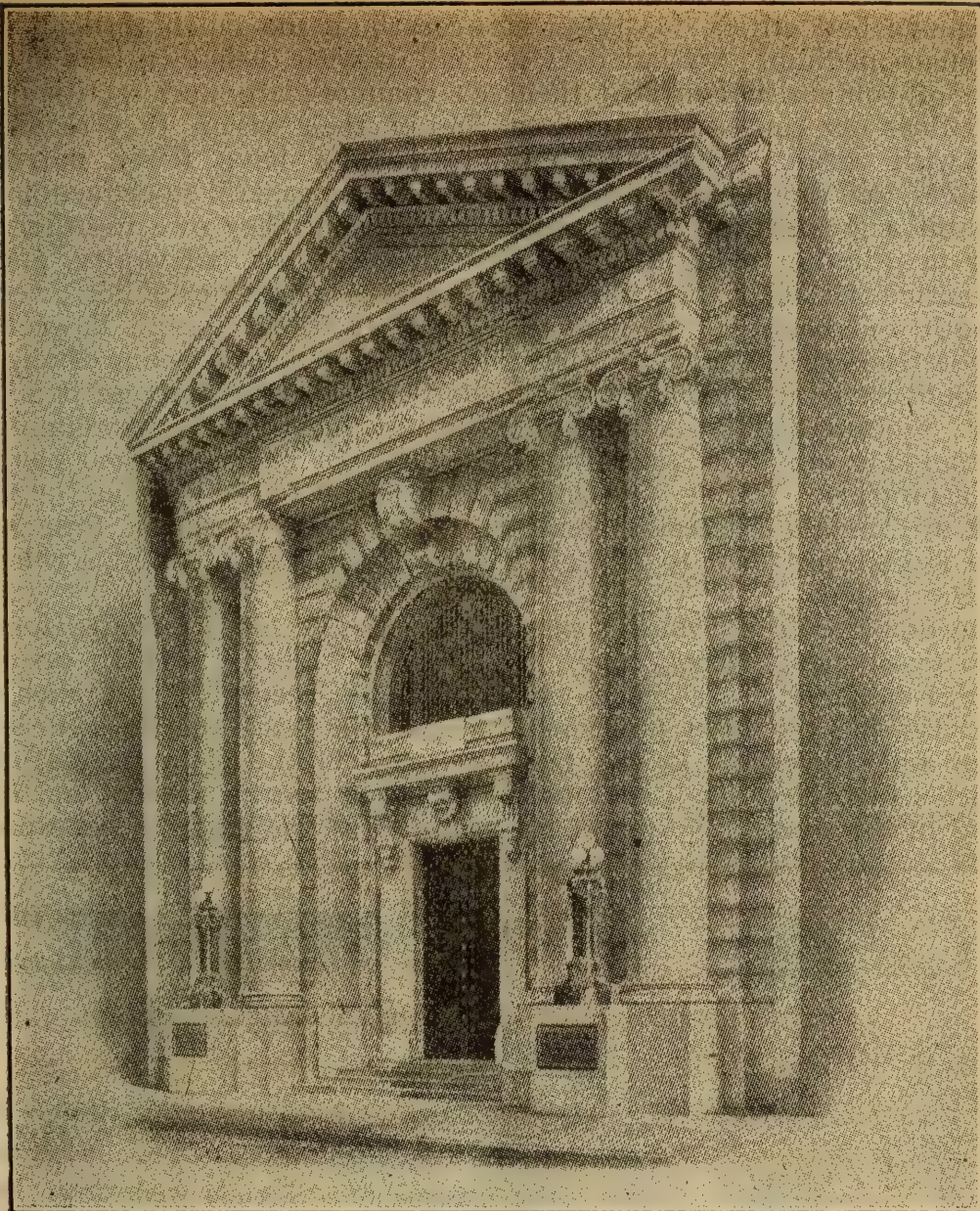
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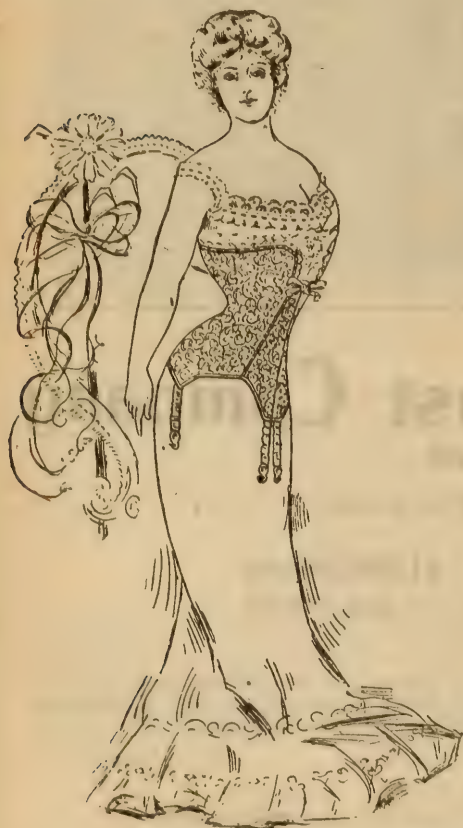
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Hazlitt sometimes thought that the most acute and original-minded men make bad critics, for they see everything too much through a particular medium. "What does not fall in with their own bias and mode of composition strikes them as commonplace and factitious. What does not come into the direct line of their vision they regard idly, with vacant, 'lack-lustre eye.' Men who have fewer native resources, and are obliged to apply oftener to the general stock, acquire by habit a greater aptitude in appreciating what they owe to others. Their taste is not made a sacrifice to their egotism and vanity, and they enrich the soil of their minds with continual accessions of borrowed strength and beauty." A man like Hazlitt's friend Joseph Fawcett has the true critical spirit: "That is the most delicious feeling of all," he would exclaim, "to like what is excellent, no matter whose it is."

Mr. Vincent d'Indy is not an idolatrous biographer. Examining the complete works of César Franck, he does not believe in their plenary inspiration. Nor does he think it treasonable to say that, although there are certain interesting features in the early works of Franck, there is little in them to foretell the great compositions of his third and last period.

The first epoch of Franck's productiveness (1841-58) included four piano trios, piano pieces, songs, the oratorio "Ruth," and an opera in three acts, which was never performed, and, according to Franck's own wish, has not been published. There are traces of both Beethoven and Meyerbeer in the trios, of Liszt in the piano pieces, of Franck's favorite French composers of the eighteenth century and of Méhul in the songs. No doubt the majority of the piano pieces were



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pot-boilers, for to Franck's father the temple of art was at the end of an avenue of prosperous business. Some of the songs written in 1842-43 are known to us: "L'Émir de Bengador," which was sung in Boston by Mr. Lamson, March 9, 1892, the first time that Franck's name appeared here on the programme of a public concert; "Robin Gray" with Florian's words; and is not "Passez toujours," which Mr. d'Indy dates 1872, a song of the earlier epoch? Of these early songs only "L'Ange et l'Enfant," "the first of Franck's angelic expressions," reminds one of the higher qualities of the composer.

The pianoforte pieces are all cast in the same mould, and they are monotonous by reason of an absence of modulation.

"Ruth," which has not been performed in Boston, is melodically fresh and ingenious, though the melodic vein often reminds one of Méhul, and the influence of Meyerbeer may also be detected. Mr. d'Indy points out a curious and striking resemblance between the motive of Boaz's tenderness, written by Franck in 1843, and that of Des Grieux' passion for Manon, written by Massenet forty years after. The motives are almost identically the same. The embarrassment, the timidity, the monotony, that characterize nearly all the early works of Franck are also found in "Ruth." There is almost nothing in these early works to foreshadow Franck's quintet, violin sonata, quartet, portions of "The Beatitudes," and "Psyche." Yet the pianoforte trios deserve a special note, and not merely because Liszt and von Bülow were struck by certain novel methods of expression in them. Readers of the latter's correspondence will remember several allusions to the trios, and although Mr. d'Indy does not mention these letters,

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he quotes from Dr. Mason's "Memories of a Musical Life," in which Mason, a pupil of Liszt, noted in his journal of 1853 performances of two of Franck's trios by Liszt, Laub, and Cossmann.

Mr. d'Indy says that Franck's thought was constantly nourished by tradition, and was not the slave of conventionalism. Mr. Paul Dukas finds that the classicism of Franck does not consist in purity of form. "It is not merely a more or less sterile filling of scholastic frames, such as the imitation of Beethoven has suggested by the hundred, later the imitation of Mendelssohn, a yearly product, due to the respect for futile traditions." The music of Franck is not beautiful by reason of reproduction of the form of the sonata and the symphony. Because Franck's thought was classic, it found its natural, inevitable expression in the classic form; not because there was obedience to a preconceived theory, not because reactionary dogmatism subordinated thought to form. "Productions of this kind, like unto organisms in which the function creates the organ, are as different from the majority of the planned works of the neo-classics as a living body from a wax anatomical figure."

Mr. d'Indy quotes Mr. Dukas at some length and approvingly. He himself points out that Beethoven in his later works, written from 1815 to 1827, showed the path to others on which he himself hardly entered. Beethoven indicated, perhaps unconsciously, the transformation or the renovation of the sonata form, which had been imposed on all composers by virtue of its harmonic logic ever since the seventeenth century. He added to this form two other forms that till then had been essentially separate. One of them was the fugue, which had in Bach's time a moment of ineffable grandeur, and it may be said that composers for a period of years thought in fugue form; the other was the "grand variation," which should not be confounded with the "theme and variations" dear to so many later composers and hearers. These forms were languishing when Beethoven revived them, as in the piano sonatas, Op. 106 and 110, and the quartets, Op. 127, 131, 132.

Beethoven died, and no one saw the inestimable worth of the new form in Italy, France, or Germany. Italy, with its splendid sixteenth century, was in the course of a glittering degeneracy; France was under

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the influence of Meyerbeer, and there was no orchestral music worthy of mention save that of Berlioz, which was far removed in thought and expression from that of Beethoven. "Neither the elegant symphonies of Mendelssohn nor those of Spohr brought a new element to the ancient form. Schubert and Schumann, true geniuses in the song or in the piano piece of small dimensions, were ill at ease in the sonata or the symphony, perhaps because they did not know enough of that of which Spohr and Mendelssohn knew too much. Brahms himself, in spite of a sense of development which can without exaggeration be likened unto that of Beethoven, did not know how to take advantage of the precious information left by the master of Bonn for the future, and his mass of symphonic work can be regarded only as a continuation, not a progress."

It was toward the end of 1841 that César Franck, then nineteen years old, "took up the thread of the Beethovenian discourse, and attempted to knot it to his own thoughts and to make with it a solid band of new musical forms and expressions." But how did he conceive the idea of establishing in his first piano trio an important work on the base of a single theme, competing with other motives equally recalled in the course of the work, and of creating a musical cycle? This will remain a mystery. Liszt, according to Mr. d'Indy, had a glimpse of this form, but he never succeeded in the perfect presentation of it. This trio with two generative themes, treated either in fugal manner or after the manner of the variation, as the later Beethoven conceived it, was, indeed, the source of the synthetic symphonic school which arose in France toward the end of the nineteenth century.

The second period (1858-72) was one almost wholly of music for the church. The charming songs, "Le Mariage des Roses" and "Lied," were, however, of this period, which reached its climax in the oratorio, "The Redemption."

Mr. d'Indy does not rank Franck among the greatest, or even the great, composers of music truly suitable for church service. He makes, first of all, the bold statement that the origin of music, as that of other arts, was in religion. "The first song was a prayer." This may well be disputed. "To praise God, to celebrate religious beauty, joy,

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and even terror, was the sole object of all artistic works for nearly eight hundred years. And thus the artists then expressed life, that is to say, man's thoughts and emotions, love, hope, joy, and sorrow, in a manner, it may be said in passing, far more profound and true than those who, under pretence of portraying actual life, are able to express only the decoration, the exterior, which is futile and fleeting." The Renaissance, obedient to a false idea, produced certain individual masterpieces, but from that epoch a sort of conventional art arose in church music. The rhythm of the old monodies and the harmonious architecture of vocal counterpoint were abandoned. The symphonic and operatic styles found their way into the church. Sacred music degenerated with stupefying rapidity. It became the plaything of the prevailing fashion. It was pompous in the seventeenth century, to suit the etiquette of the Grand Monarch's court; it was frivolous in the eighteenth to amuse the lords and noble dames who left a supper to yawn at a service; it was bourgeois and formal in the reign of the *juste milieu*, and this style, without the nobility of the seventeenth century and the charm of the eighteenth, prevailed in France to the end of the nineteenth. There were schools formed to teach pupils the art of making music that was religiously inexpressive.

Franck in this respect was little better than his colleagues, so that the music he wrote expressly for the church, with the exception of the "Agnus Dei," and perhaps "The Kyrie," in his mass, and one or two motets, is less religious in the highest meaning of the word, than his quintet, quartet, symphony, and pages of "The Redemption," "Psyche," and "The Beatitudes."

There were two causes for this inferiority. Learned as Franck was in the music of the eighteenth and nineteenth centuries, he knew little of the great polyphonic works of the sixteenth century, which were not easily obtained during his second period. He was not well grounded in the principles of the true Gregorian song. The other cause was that of circumstance. When he was appointed organist of Sainte Clotilde, the parish was not rich. Collections in church were of much importance, and the clergy counted on the organist and chapel-master to furnish attractive and brilliant music. As he was obliged to compose

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all the necessary music for festivals, he generally wrote in haste and for the occasion.

The conspicuous works of his second period are "The Redemption," an oratorio, which is unknown in Boston, and the superb set of six organ pieces, in which we find the great master who wrote the later works on which his reputation will stand. In "The Redemption" he applied deliberately for the first time the principles of tonal architecture with which he had hitherto timidly experimented. Yet the pages of this oratorio are of unequal worth.

The third and great creative period of Franck was from 1872 until his death in 1890. It would seem that at last he was sure of himself and through with experiments. He had been accumulating the requisite force, and, as his pupil Ropartz says, a new career disclosed itself to him as he stood on the threshold of his fiftieth year, and he went forward full of ardent faith and youthful enthusiasm. He had both the knowledge and the will.

Mr. d'Indy says little about the symphonic poems and the two operas. He does not find in the latter the movement in advance which characterizes Franck's other music of this period. The operas are less dramatic than his oratorios. It was not wholly the fault of the librettists. Franck's genius was not in any way theatrical. He could not conceive music solely for stage effect or to catch the votes of an opera-house audience. He did not search for any new dramatic expression, and the librettos suggested none to him.

Nor do we think that the symphonic poems, with the possible exception of "Les Éolides," will have long life. "Les Djinns" (after Hugo's fantastic poem) is far from the spirit of the poet, and there hardly seems to be any attempt at transliteration. In "Le Chasseur Maudit" the most successful episode is the suggestion of a peaceful Sunday morning with a serene landscape and church bells inviting the faithful. Franck was not an adept in musical demonology. He knew not how to express diabolical passion and rage. He saw celestial visions; he had no power to sing of hell, its ruler and his hosts.

It is surprising that Mr. d'Indy passes over the wonderful piano quintet with only a line and says little about the symphony. On the

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other hand, he dwells on the quartet, the three organ chorals, and "The Beatitudes." We cannot understand the implied subordination of the quintet, which is to us Franck's masterpiece. Mr. Charles Martin Loeffler, one of the keenest, most discriminative and illuminative of critics, as he is one of the few composers of marked distinction now living, once finely said: "When everything has been discussed and disputed, let every musician retire with the score of Franck's quintet, and soulless must he be that does not exclaim, 'Holy, Holy, Holy!' at such music."

What Mr. d'Indy says of Franck's piano music of the third period is interesting chiefly by reason of an incomprehensible omission.

It will be remembered that Franck wrote pianoforte pieces in his first period. For many years afterward he neglected the pianoforte. Mr. d'Indy, commenting on this neglect, says: "After the avalanche of fantasias and the plethora of concertos that burdened the first half of the nineteenth musical century it seemed that the instrument, heir to the masterpieces thought for the clavichord by Bach, Haydn, and Mozart, and conqueror of the title of nobility through Beethoven, was doomed, artistically speaking, to a barren decadence. If great specialists of the piano adapted their talent ingeniously to the new technic; if a Schumann found for the expression of the poetry of his soul in little compositions of genius a style more orchestral than his orchestration and spreading itself in charming and intimate sonorities; if a Liszt, demolishing at a blow the whole scaffolding of classic 'pianism,' enriched the instrument by means of combinations previously unsuspected, and gave a decisive impetus to virtuosity (no master, however, had

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brought new artistic material to Beethoven's monumental work); in a word, if the technic and the piano writing had become quite transcendent, the music intended for the instrument alone had rather degenerated. Now every form that does not progress ends by withering and disappearing."

Not one word about Chopin, the supreme composer for the pianoforte! Is it possible that Chopin does not exist for Mr. d'Indy? We are aware that the music of Tschaikowsky, with its fierce intensity, unreserved emotion, and barbaric splendor, is distasteful to him; but is he unable to find new forms of exquisite beauty and rare and personal emotional expression in the music of Chopin? The omission of this great name is simply inexplicable. Nor do Mr. d'Indy's fine words about Franck's "Prelude, Choral, and Fugue" console us for this exhibition of prejudice or lack of artistic appreciation.

In his remarks about Franck's symphony Mr. d'Indy reminds the reader that in the lustrum 1884-89 there was in France a curious return toward pure symphonic form. Three composers, Lalo, Saint-Saëns, and Franck, came forward with true symphonies that demand most respectful attention. Lalo's in G minor, classic in form, is remarkable "through the seductiveness of the motives, and still more by reason of the charm and elegance of harmonies and rhythm." The Symphony in C minor by Saint-Saëns, charged with indisputable talent, seems as a challenge to the traditional laws of tonal construction, a challenge sustained with much eloquence, but the final impression is one of doubt and sadness. The symphony of Franck, on the other hand, is a steady flight toward pure joy and vivifying light.

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There is a careful and detailed study of Franck's quartet. In his preparatory remarks the biographer says that a string quartet, if it is to have any artistic significance, must be a work of maturity. He does not know one good quartet written even by a genius in his youth. The best quartets of Mozart were composed when he was thirty-three years old, and that for Mozart is almost old age. Beethoven did not venture to write a quartet until he was in his thirtieth year, and his truly characteristic quartets were not written until he was fifty-two. Mr. d'Indy incidentally says that Grieg, "a charming improviser of more or less popular songs," is not at all a symphonist and probably will never be one. Nor is it true that he who can write for the orchestra should *a fortiori* be able to write a quartet. "There is hardly any connection between the manner of thinking and realizing an idea by means of the strings in the orchestra and by achieving the same operation for a chamber quartet: the foundation, the form, the manner of writing itself, are, in this latter sort of compositions, nearly the opposite of what they are in a symphony for orchestra." Franck first thought of his quartet in 1888, and not till the spring of 1889 did he make the first sketches, when he was in his sixty-seventh year.

The Sermon on the Mount urged Franck to composition long before he sketched the plan of "The Beatitudes." He loved the sacred text and read it constantly. When he first began his career as a church organist, he wrote an organ piece entitled "The Sermon on the Mount," but the manuscript of the unpublished piece is lost. He gave the same title to an orchestral piece, a species of symphonic poem, composed about 1846. This work was never published, but the manuscript is in the possession of Franck's son Georges.

Franck wished a versified text for his oratorio, but he had no confidence in his literary ability, and he was persuaded to take a version prepared by Mme. Colomb, after he had sketched the plan of the poem as he wished it. The gallant Mr. d'Indy says that, while Mme. Colomb's verses are not remarkable as poetry, they did not hamper the composer, and were to be preferred to those that would have come from a professional librettist. Franck worked ten years on this epic, as Mr. d'Indy names the oratorio.

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And Mr. d'Indy has much to say about oratorio and epic. "At first a mythical opera, the oratorio soon became purely lyric, and then approached the symphonic form by changing into the cantata; but in our modern epoch, one full of doubt and trouble, when faith, submitting to the assaults of skepticism, no longer finds its natural expression in art, the musical oratorio was led insensibly to replace and continue the epic, a species of literary work wholly abandoned." This "lotus of literature," which is named the epic, flowers invariably in times of trouble, periods of gigantic wars or intestine strife, sublime acts and monstrous crimes. Such are the Homeric poems, the *Æneid*, which crosses the boundary that separates the pagan world when it was most skeptical from Christian civilization with its burst of enthusiastic faith. Such is the "Divine Comedy." When there is an attempt to produce an epic out of its *milieu*, then it loses in part its significance, and Mr. d'Indy names the "Pharsalia," "Paradise Lost"; but was not the condition of affairs, political and religious, in the England of Milton's time favorable to an epic? Among musical epics Mr. d'Indy ranks Beethoven's *Missa Solemnis*, Schumann's "Faust," Berlioz's "Damnation of Faust," Wagner's "Ring," and Franck's "Beatitudes." He reviews Franck's work at length, finding in it all the requisite conditions in classic times for the constitution of an epic poem,—unity, grandeur, a subject of abundant interest. He names it, in short, the "expected work of the end of the nineteenth century, a work which in spite of some inevitable weaknesses (sometimes good Homer nods) will remain as a superb temple solidly built on the traditional foundations of faith and music, rising in fervent prayer above the tumult of the world toward heaven."

Mr. Vincent d'Indy fights ingeniously his own battle in recounting the life of his master. His description and approval of Franck's manner of composing and style are a defence of his own. When he comes to the portrayal of Franck as a teacher, he seizes the opportunity to renew his war against the Paris Conservatory and to praise indirectly the instruction offered at the Schola Cantorum. Mr. d'Indy is at the head of this school, and the instruction in composition is supposed to be similar to that enjoyed by Franck's private pupils. There is to-day

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dispute over the true character of the Schola Cantorum and the "pretensions" of Mr. d'Indy, who by rigid adherence to the principles of art as he understands them has made bitter enemies. He has on all occasions spoken plainly his opinions concerning official and commercial musicians, whether they were living or dead. It is not surprising that he in turn is assailed.

A witty attack on him was published in the *Mercure Musical* of last June, and in July the attack was answered. The assailant, Mr. Émile Vuillermoz, gave an amusing description of the Schola Cantorum. He spoke of the establishment of the school as apparently praiseworthy, but the real purpose of the chief was soon exposed. "In place of furnishing simply to young pupils the means of drawing freely from the treasures of science and history, it seems to have been in the chief's hands an instrument of systematic pedagogy, a sort of lists where this obstinate fellow put the worth of his dogmas and rigorous formulas of art to the proof. He drew high barriers about his new disciples, and said unto them: 'You are my beloved sons, in whom I am well pleased; I wish to create you in my image, and the universe will belong to you. Here in my garden you will find the tree of the knowledge of good and evil. When you have eaten its fruit, you will be like gods. Do not mix with the crowd that surrounds you, for it is nourished on error, and here only will you find the divine food of truth.' And, with the ascendancy which characters of tempered steel always exert, this inflexible captain quickly persuaded his young recruits that the official conservatories were homes of heresy and imbecility, and that the Schola Cantorum would change the face of the world. Timid persons, amateurs, sons of families, and the young who had been rejected at the entrance examinations of the Conservatory hastened to his side." These words are put into the mouth of one reporting as a committeeman years hence on the question of whether an exhumed name, "Dindy" or "d'Indy," should be admitted to a biographical dictionary. The words of Mr. Vuillermoz grow more and more bitter, as when Mr. d'Indy is described as discrediting all harmonic studies that put into play sensorial and innate faculties, and choosing "a system of mechanical writing, an

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automatically sonorous arithmetic, which reduced the divine exercise of inspiration to a patient game of chess."

César Franck was the teacher of the organ at the Paris Conservatory. He was never a teacher of composition at that institution, though he was talked of as the successor of Victor Massé. Franck's organ class was, according to Mr. d'Indy, for a time at least, the "true centre of composition study." In 1872 and for some years afterward the three teachers of advanced composition were Massé, "a composer of opéras-comiques, who had no idea of the symphony" and was constantly sick; Reber, "an old woman of a musician, with narrow and antiquated ideas"; and Bazin, "who had no suspicion of what musical composition might be."

The organ pupils at the Conservatory naturally came under Franck's influence, the late Samuel Rousseau, Pierné, Chapuis, Dallier, Marty, Vidal, and others. He influenced in a measure, no doubt, his colleagues in the National Society of Music, Chabrier, Gabriel Fauré, Dukas, Guilmant, and certain interpretative artists, as the violinists Ysaye and Armand Parent.

There were more intimate pupils, however, those taught composition by him at his dwelling in the Boulevard Saint Michel. "They contributed to establish and preserve the high traditions of his instruction and to prove its excellence by their own works." Now that his name is illustrious, the name of "Franck's pupil" is Legion, "and the majority of composers who lived in his period pretend that they drank from the cup of his wine and fecund instruction."

Who were the true pupils of Franck, according to Mr. d'Indy? Those who studied composition with him before the war of 1870 were Cahen, Coquard, and Duparc. Then came the cavalry officer, Alexis de Castillon. After 1872 the intimate pupils were d'Indy, Camille Benoit, Augusta Holmès, Chausson, de Wailly, Kunkelmann, de Bréville, de Serrès, Ropartz, Vallin, Bordes, and the lamented Lekeu. De Castillon, Chausson, and Lekeu, the most talented with the exception of Mr. d'Indy, are dead. Coquard is known in this country only by one song. Augusta Holmès, known here chiefly by her songs, had other teachers and shows little of Franck's spirit of knowledge in her

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music. Duparc, a composer of a few remarkable songs, has long lived in retirement on account of his health. The music of de Wailly that we have heard has little distinction. Mr. d'Indy himself is the most conspicuous and apparently the most talented of these "intimate pupils," who, to use Mr. d'Indy's words, were closely acquainted with their teacher and able to enter into mental intimacy and heed his vivifying counsel: "they alone knew what one of Franck's lessons in composition was, the united effort of master and pupils to gain one and the only goal, Art."

And yet a distinguished composer who reverences Franck and admires Mr. d'Indy as a man and musician said to us not long ago: "The general scheme of Franck's sonata form, as in his quartet, symphony, and sonata, may be found most masterfully expounded in d'Indy's works. In the works of all the other followers, however, this scheme becomes annoying, tedious, and, above all, foreseen. A scheme of cast-iron!"

Vincent d'Indy entered the Paris Conservatory as a member of Franck's organ class. As a conservatory pupil, he took a minor prize; he then left the institution to be Franck's private pupil. He has never lost an opportunity since his withdrawal of showing his dislike—contempt is the better word—for that school, and as the biographer of Franck he has much to say against the Conservatory and its shabby treatment of Franck and his pupils. Thus he insists that the majority of the teachers in Franck's time were wholly ignorant of the music of the sixteenth and seventeenth centuries and of much of eighteenth-century music; that they looked on Bach as an unmitigated bore and laughed at Gluck: they found "fifths" in "Armide." "Now it is all changed, and any young pupil would think himself disgraced if he did not ornament his pieces with a multitude of parallel fifths more or less exposed to view. Other times, other fifths!" Bizet's "Carmen" found no favor with the professors or with many of the pupils; some accused the composer of extreme Wagnerism; others veiled their faces before the "coarse subject" and cried "Shame!" There were pupils who refused to read even masterpieces for fear of "harming their individuality."

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"To teach an art with good results, it is necessary first to know the trade, the business, then the art, and, finally, the pupil who is to be initiated into the art." Mr. d'Indy believes that in all the music schools of Germany and France—except, of course, the Schola Cantorum—there are very few teachers of composition who know how to teach art, because they scarcely know art themselves and practise it only empirically. Now, the mechanical part and art itself are two different things, though they are often confounded. "In my time at the Paris Conservatory there were some professors of composition who did not know well the mechanical part and were wholly unfit to teach it to others." As for any knowledge of the pupil and his individual gifts, requirements, and character, the whole system of musical instruction in France is based on the levelling of different minds. How, then, can these teachers be expected to discriminate and differentiate? They pour the same and commonplace instruction into young minds that may differ widely. They do not suspect that musical food which is good or, at least, inoffensive for one may poison another; that a precept necessary for a pupil of limited intelligence will be intolerable and injurious for one more highly endowed.

At a conservatory, especially at that of Paris, where the chief aim is to produce first-prize men, the professors usually succeed in turning the pupils into rivals, who often become enemies. The teachers also urge their pupils to compose much, for practice, to gain facility. Pupils in these schools feel themselves obliged to perform tasks, but in art there is no such thing as a task, a duty, something obligatory; no more in music than in painting or in architecture. "Everything," says Mr. d'Indy, "that one produces in art should be, not a daily *pensum*, but the result of some suffering in which the young artist has left a bit of his heart, and for the expression of which he employs all his intellectual faculties." The system of requiring each pupil to produce much is not good for the majority, because it accustoms them to writing something, no matter what, and to being satisfied with all that flows from the pen as long as the flow is copious. They have, then, no idea of the leading part that should be played by that faculty of the intelligence which is called taste, which determines the choice of material and the

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orderly and fitting arrangement of it. To this mistaken instruction is due the production of works hurriedly thought and useless to art that are heard in theatres and concert halls throughout Europe.

It is not necessary to discuss Franck's mastery of technic in considering him as a teacher. Mr. d'Indy analyzes other characteristics that made him, as he says, a pre-eminent instructor in composition. First of all, he had the gift of becoming thoroughly acquainted with each pupil, with his abilities and his limitations. He studied, no doubt unconsciously, the psychological character of each, and thus knew the direction he should take. He respected each one's individuality, and tried to preserve it in developing and training it. "This is why the musicians of his schooling, all solidly educated under him, have kept in their music an individual aspect. Franck loved his art passionately and exclusively, and his teaching was founded on love. He was not bound by strict rules, by dry and fastidious theories. He was a father as well as a teacher to each pupil, and such was his kindness and affection that the pupils were not only devoted to him, but were closely joined one with another, so that there was no disputing, no envious, sour rivalry, and since his death there has been no cloud on their relationship."

He was most conscientious in the examination of the exercises, and pointed out at once the fault. He was pitiless toward any error in construction. He would examine for a long time a doubtful passage, then say, "No, I do not like it"; but, when he found even in the stammering of musical expression some new modulation or an attempt at a new detail in form, he was happy in exclaiming, "I like it; I like it." He was never hasty in judgment, nor had he a Procrustean bed of opinion and prejudice on which he stretched his pupils.

Franck insisted on his pupils writing not much but well. He did not ask for a quantity of exercises: he demanded that what was brought, however little, was most carefully considered and worked out.

When a pupil had completed with him the study of counterpoint—he wished the counterpoint to be intelligently woven and melodic—and the study of fugue, in which he sought after expression rather than combination, he then initiated him in the "mysteries of composition," wholly based, according to him, on tonal construction. He built up music as an architect an enduring house. Musical phrases, like builder's material, however beautiful, are as naught—they do not constitute a musical work—unless their place and relation are ruled by sure and logical laws. Franck respected form, but he gave the pupil liberty to apply it. His teaching was liberal, for "respecting more than any one else the high laws of our art, laws of nature and tradition, he knew how to apply them in an intelligent manner by conciliating them with the



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right of imitative individuality." Severe in his denunciation of faults in construction, he was indulgent to faults in detail, nor was he shocked by violations of conventional rules. He would say, "That is not permitted at the Conservatory, but I like it." He never said merely: "That is bad. Do it over for me": he sought out the reason why it was bad, and explained it to the pupil.

He taught also by example. If a pupil found a difficulty in the course of construction, Franck would take a volume of Bach, Beethoven, Schumann, or Wagner, point out a passage, and say: "You see he had the same trouble; see how he extricated himself; study these measures, find the inspiration to correct your piece, but don't imitate him,—find your own solution."

His affection for his pupils was so great that he bore them constantly in mind, and informed them of what he thought might interest them. Often late at night, after he was through, as one would think, with teaching, he would write at length and with pains advice to pupils in the country. No wonder that this master is still gratefully and lovingly remembered as "Père Franck," or that Mr. d'Indy, when he was in Boston, spoke of his master in a spirit of religious enthusiasm and worship.

Mr. d'Indy as man and composer is known and honored in Boston, for even those who were unable to appreciate wholly his noble Second Symphony realized the sincerity of the man and the dignity of his art. It was to be expected that his life of César Franck would be a careful, discriminative, illuminative study of the great composer. He is eloquent, but his eloquence is not extravagant, and his love for Franck

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It may be in writing certain pages that Mr. d'Indy has furnished "an elucidation of himself and his proceedings in composing at the same time." It may be that in his zeal for the welfare of the Schola Cantorum he has gone out of his way to attack both the living and the dead, as when he describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex and saying pontifically that the symphony was the "affirmation of impotence pushed to dogma." Perhaps Gounod made this speech, perhaps he did not. Some of the disciples of Franck are too much busied in adding to the legend of his martyrdom. Franck was not the only composer who was long unappreciated by colleagues and critics, and in this respect he is in line with Mozart, Beethoven, Schubert, Schumann, Wagner.

Especially to be regretted is the publication of one sentence in Mr. d'Indy's book. After speaking of the influence of Franck's love for humanity, truth, art, and God, his biographer says: "We know only too well, we men who live at the end of the nineteenth century, that never can truth manifest itself by hate, and all the monstrous *j'accuse's* are and will remain powerless in comparison with the simple *j'aime* of Père Franck." Yet this "monstrous '*j'accuse*'" brought truth to light, saved the honor and the glory of France, restored to humanity belief in justice. France has had many illustrious men, and among them César Franck; but the name of Émile Zola may well be remembered in honor when the score of "The Beatitudes" will have chiefly historical interest. For art is not everything, nor is the creative artist the only hero. The man who risks all in the cause of humanity, and nobly dares in the face of public opinion and of rulers and judges to lift up his voice for the oppressed, deserves better of a fellow countryman than this ill-considered speech.

One or two of Mr. d'Indy's statements of fact are open to discussion. His readers will be under the impression that Franck barely scraped his way through life as a poor piano teacher. Some of his intimate friends in Paris say that his income must have amounted to about

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twenty-five thousand francs a year, and, to a man of simple tastes in Paris, this income is by no means poverty.

Was Franck of Walloon descent? Mr. Boutet de Monvel, cousin to Franck, when he was in Boston, spoke of Franck's parents as Germans or of German descent. However this may be, his music is not essentially French, as is that of Saint-Saëns, Debussy, and the Massenet of "Manon" and "La Navarraise."

Seldom has the life of a great composer been written by a musician of Mr. d'Indy's calibre. Seldom is any biography written with like understanding, artistic conviction, contagious sympathy. Seldom is biographical enthusiasm tempered by sane criticism. Pages that will be helpful and stimulating to all who are seriously concerned with music are not merely digressions to swell the volume. They are connected intimately with the career of Franck. The book is written by one who has thought deeply on problems of life and all the arts, and in raising this monument to his master Mr. d'Indy has honored himself.

SYMPHONY IN B-FLAT MAJOR, No. 5, OP. 55.

ALEXANDER GLAZOUNOFF

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898.

The symphony, dedicated to Serge Tanéïeff,* is scored for three

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885-89) the director, and was also teacher

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flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is prelude. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernable. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive prelude the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After prelude on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced

of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tchaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tchaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tchaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876-77. On his return he joined the faculty of the Moscow Conservatory. That Tchaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tchaikowsky's Life. Tanéïeff has composed a symphony (played here at a Symphony Concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture, "The Oresteia" (played here at a Symphony Concert, February 14, 1903); a cantata, "Johannes Damsce-nus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part-songs, "Sunrise," has been sung here two or three times.



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* * *

Alexander Constantinovitch Glazounoff is the son of a rich book-seller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or, non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time, with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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“A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case.”

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, much to the disgust of certain hide-bound conservatives. Thus, a writer for the *Musical Times* said: “We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of ‘nationalism’ will tell us that this is the best movement in the work, because it is the most Russian and ‘so characteristic’; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong

* Mrs. Newmarch, in her article “Glazounoff,” in Grove's Dictionary (revised version), gives January 28 as the date; but see “The Year's Music,” by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung*.”)

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are seven symphonies; a Suite Caractéristique (Op. 9); several fantasias and symphonic poems, such as “Stenka Razine” (Op. 13), “The Forest” (Op. 19), “The Sea” (Op. 28), “The Kremlin” (Op. 30), “Spring” (Op. 34); concert overtures; “A Slav Festival” (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets; a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the “labored intrepidity of indecorum,” but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: “Raymonda,” Op. 57; “Ruses d'Amour,” Op. 61; “The Seasons,” Op. 67; “The Temptation of Damis” (1900). The latest publications

* For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are confined chiefly to orchestral compositions, and, when—I quote from “A. G.’s” letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition is introduced, “the pianist or singer is not a celebrity, but a plain, ordinary mortal.” This practice of selection is of course repugnant to the general public. “A. G.” adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named “Russian,” but are only the amusement of a fraction of Russian composers, members of the “Musical Left,” or the “Young Russian School.” Rubinstein's name never appears on these programmes, Tschaiowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; “but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere.” Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers are admired throughout Russia.

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of his works as advertised are: Sonata in B-flat minor, for the piano-forte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Age," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905). He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he is the editor of a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

* * *

Tschaikowsky corresponded with Glazounoff, and was fond of him. He saw him in St. Petersburg the night (November, 1893) before he was attacked with cholera. Tschaikowsky had been to the play, and had talked with the actor Varlamoff in his dressing-room. The actor described his loathing for "all those abominations" which remind one of death. Peter laughed and said: "There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel I shall live a long time." He then went to a restaurant with two of his nephews, and later his brother Modest,

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entering, found one or two other visitors with Peter, among them Glazounoff. "They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white wine and soda-water. We went home about two A.M. Peter was perfectly well and serene."

Peter wrote * to his brother Modest, September 24, 1883: "I bought Glazounoff's quartet in Kieff, and was pleasantly surprised. In spite of the imitations of Korsakoff, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher helped him in this. I recommend you to buy the quartet and play it for four hands." This work must have been the String Quartet in D, Op. 1, composed some time between Glazounoff's fifteenth and seventeenth birthdays.

Tschaikowsky wrote to Glazounoff from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invitations to dinners and suppers. . . . I much regret that the Russian papers have said nothing as to my victorious campaign. What can I do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curious: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions, of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at the Festival. Klind-

* The translations into English of these excerpts from Tschaikowsky's correspondence are by Mrs. Rosa Newmarch.

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worth intends to produce a Russian work at his concert in Berlin. I recommended him Rimsky-Korsakoff's 'Capriccio Espagnol' and your 'Stenka Razine.'" But this first symphony was in E major, not in E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

Early in 1890 Tschaikowsky was sojourning in Florence. He wrote this extremely interesting letter to Glazounoff: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me. A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either in the blue sky of Italy, in the sun that shines from it, in the architectural beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain two months hence, and my imagination will no longer take color from its surroundings?

"But enough of this! I am working hard. Whether what I am doing is really good is a question to which only posterity can give the answer.

"I feel the greatest sympathy for your misgivings as to the failure of your 'Oriental Fantasia.*' There is nothing more painful than such doubts. But all evil has its good side. You say your friends did not approve of the work, but did not express their disapproval at the right time,—at a moment when you could agree with them. It was wrong of them to oppose the enthusiasm of the author for his work before it had had time to cool. But it is better that they had the courage to speak frankly, instead of giving you that meaningless, perfunctory praise some friends consider it their duty to bestow, to which we listen, and which we accept, because we are only too glad to believe. You are strong enough to guard your feelings as composer in those moments when people tell you the truth. . . . I too, dear Alexander Constantinovitch, have sometimes wished to be quite frank with you about your work. I am a great admirer of your gifts. I value the earnestness of your aims and your artistic sense of honor. And yet

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I often think about you. I feel that, as an older friend who loves you, I ought to warn you against certain exclusive tendencies and a kind of one-sidedness. Yet how to tell you this I do not quite know. In many respects you are a riddle to me. You have genius, but something prevents you from broadening out and penetrating the depths. . . . In short, during the winter you may expect a letter from me, in which I will talk to you after due reflection. If I fail to say anything apposite, it will be a proof of my incapacity, not the result of any lack of affection and sympathy for you."

* * *

Mrs. Newmarch, in her article to which reference has already been made, has this to say about Glazounoff:—

"Glazounoff's activity has been chiefly exercised in the sphere of instrumental music. Unlike so many of his compatriots, he has never been attracted to opera, nor is he a prolific composer of songs. Although partly a disciple of the New Russian School, he is separated from Balakireff, Rimsky-Korsakoff, and Moussorgsky by his preference for classical forms in music. From the outset of his career he shows a mastery of technical means such as we are accustomed to associate only with full maturity. Perhaps on account of this facility some of his earlier works suffer from over-elaboration and a redundancy of accessory ideas. But the tendency of his later compositions is almost always toward greater simplicity and clearness of expression. Glazounoff's music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of restrained melancholy. His harmony is far more distinctive and original and frequently full of picturesque suggestion. As a master of orchestration, he stands, with Rimsky-Korsakoff, at the head of a school pre-eminently distinguished in this respect. Although Glazounoff has made some essays in the sphere of programme music in the symphonic poems, 'Stenka Razine,' 'The Forest,' and 'The Kremlin,'—and more recently in the suite, 'Aus dem Mittelalter,'—yet his tendency is mainly toward classical forms. At the same time, even when bearing no programme, much of his music is remarkable for a certain descriptive quality. The last to join the circle of Balakireff, he came at a time when solidarity of opinion was no longer essential to the very existence of the New Russian School. It was natural that, more than its earlier members, he should pass under other and cosmopolitan influences. The various phases of his enthusiasm for Western composers are clearly traceable in his works. In one respect Glazounoff is unique, since he is the only Russian composer of note who has been seriously dominated by Brahms. But, although he has ranged himself with the German master on the side of pure musical form, a very

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cursory examination of their respective works suffices to show how much less 'abstract' is the music of the Russian composer than that of Brahms. Even while moving within the limits of conventional form, Glazounoff's music is constantly suggesting to the imagination some echo from the world of actuality. It is in this delicate and veiled realism—which in theory he seems to repudiate—that he shows himself linked with the spirit of his age and his country. The strongest manifestation of his modern and national feeling is displayed in the energetic and highly-colored music of the ballet 'Raymonda.' Comparing this work with Tschaiowsky's ballet, 'The Sleeping Beauty' it has been said that while in the latter each dance resembles an elegant statuette, 'bizarre, graceful, and delicate,' the former shows us 'colossal groups cast in bronze,'—life viewed at moments of supreme tension and violent movement, caught and fixed irrevocably in gleaming metal. It proves that this Russian idealist has moods of affinity with the realism and oriental splendor of Rimsky-Korsakoff and Borodin. The ballet 'Raymonda' and its musical antithesis, the Sixth Symphony, with its wonderful contrapuntal finale, are probably the most popular of Glazounoff's works.

"Apart from his art, Glazounoff's life has been uneventful. Few composers have made their début under more favorable auspices, or have won appreciation so rapidly. Nor has he ever experienced the sting of neglect or the inconvenience of poverty."

Mrs. Newmarch also tells us that Glazounoff is endowed with a phenomenal musical memory. He himself has said: "At home we had a great deal of music, and everything we played remained firmly in my memory, so that, awakening in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening." "His most remarkable feat in this way," adds Mrs. Newmarch, "was the complete reconstruction of the overture to Borodin's opera, 'Prince Igor.'"

* * *

The name of Belaïeff, the publisher, must necessarily be associated with that of Glazounoff. Belaïeff, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounoff, his intimate friend. The young musician accepted the proposition, but he insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïeff gave at his own expense, in St. Petersburg, concerts devoted exclusively to the works of the younger school, and it was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïeff, born at St. Petersburg, February 22, 1836, died there January 10, 1904. He founded his publishing-house in 1885; in the same year the Russian Symphony Concerts; and in 1891 the Russian Chamber Music Evenings. His firm was changed by his will into a fund directed by Glazounoff, Liadoff, and Rimsky-Korsakoff.

These works of Glazounoff have been performed in Boston: Symphony Orchestra: "Poème Lyrique," October 16, 1897; Symphony No. 6, October 21, 1899, January 5, 1901; Suite from the ballet "Raymonda," January 25, 1902; Ouverture Solennelle, Op. 73, February 15, 1902; Symphony No. 4, in E-flat, October 24, 1903, January 2, 1904 (by request); Carnival Overture, April 9, 1904; "The Kremlin," symphonic picture in three parts, January 27, 1906.

The symphonic poem, "Stenka Razine," was performed at a Chickering Production Concert, Mr. Lang conductor, March 23, 1904.

The Nocturne from the suite "Chopiniana" was played at a "Pop" Concert, under the direction of Mr. Max Zach, May 19, 1897; the Polonaise from the same suite was played at a "Pop" Concert, under Mr. Zach's direction, May 28, 1897.

String Quintet in A major, Op. 39 (Boston Symphony Quartet), January 2, 1905.

Five novelettes for string quartet, Op. 15 (Adamowski Quartet), November 23, 1898 (Nos. 3 and 2, December 22, 1903); Boston Symphony Quartet (October 30, 1905).

Mr. Siloti played the pianoforte étude, "The Night," Op. 31, No. 3, February 12 and March 12, 1898, and the Prelude, Op. 25, No. 1, February 14, 1898. Mr. Gabrilowitsch played the first pianoforte sonata, Op. 74, November 17, 1906. Mr. Félix Fox played the first movement of the second pianoforte sonata, Op. 75, November 20, 1906.

This list is probably not complete.

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Overture to Goethe's "Egmont," Op. 84

Concerto in D major, for Violin, Op. 61

- I. Allegro ma non troppo.
- II. Larghetto.
- III. Rondo.

Symphony in A major, No. 7, Op. 92

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- III. Presto; Presto meno assai.
- IV. Allegro con brio.

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OVERTURE TO "EGMONT," OP. 84 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony Concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

* * *

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The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

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This music was not published, and the manuscript has disappeared. Overture, entr'actes, songs, and incidental music. This music was performed at Weimar in 1803, and Schiller did not like the songs.

Operas. "Egmont," in three acts, libretto based on Goethe's tragedy by Fritz Feller (Gustav Gurski), music by F. W. Adalbert Ueberlée. The music was composed in 1868 at Berlin, and the opera was accepted by the intendant, but it was not performed, and for this reason: it was thought that a German should not turn any one of Goethe's works into an opera, especially when Beethoven had written music for it.

"Egmondo," opera by G. dell' Orefice. Produced at the San Carlo, Naples, May 14, 1878, with success. Singers: Mmes. Melia, de Giuli, and Medica, Silvestri, and Marini.

"Egmont," lyric opera in four acts, text by Albert Wolff and Albert Millaud, music by Gaston Salvayre, composed in 1883-84. It was accepted by the Opéra, Paris, but Vaucorbeil retired from the management of the Opéra, and his successors, Ritt and Gailhard, refused to produce Salvayre's work. Suit was brought for damages, and the court decided that the directors should produce it. Furthermore, the court ordered the directors to pay the librettists twenty-five hundred francs for the delay and also to bear all costs. "Egmont" was finally produced at the Opéra-Comique, December 6, 1886, with Miss Adèle Isaac as Claire, Miss Deschamps as Marguerite de Parme, Talezac as Egmont, Taskin as Brackembourg, Fournets as the Duc d'Albe, and Soulacroix as Ferdinand d'Albe. The opera was performed nine times in 1886 and three in 1887.

Philipp Christoph Kayser (1755-1823), composer, pianist, and friend of Goethe, undertook to write an "Egmont" symphony.

Music was set to Klärchen's song, "Freudvoll und leidvoll," by C. F. Zelter, Schubert, Liszt, Anton Rubinstein, Gustav Reichardt, and no doubt by others.

I remember reading some years ago of the performance of a symphony-cantata in the Netherlands in which Egmont was introduced.

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CONCERTO IN D MAJOR, FOR VIOLIN, OP. 61.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flûte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dédié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passage-way" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo.

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista*.

The first movement, Allegro ma non troppo, in D major, 4-4, begins

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with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).^{*} After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters, after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, *Larghetto*, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, *Rondo*, in D major (6-8), is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

* * *

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight, he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to St. Petersburg, where he was kept under suspicion for

^{*} There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.

a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full piano-forte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Von Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat,—a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

* * *

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established:—

"The eminent violinist Klement (*sic*) played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better

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advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as á whole and Clement's Fantasia."

SYMPHONY IN A MAJOR, No. 7, Op. 92 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827).

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1808 to Count Rasoumoffsky. One of the two bears the title: "Anfang. Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale



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as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811-12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a piano-forte trio in one movement (B-flat major), three equal for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiwna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the University, on December 8, 1813.

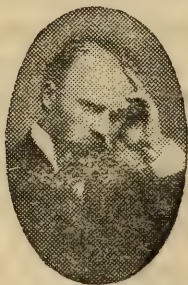
Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanic, and in 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie,"

repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow," a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the parharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia,

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July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420-484 (New York, 1859). See also "Métronomie de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and

often ridiculous conducting by Beethoven." Glöggel was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

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The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna, and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

* * *

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874-98.

The symphony has been played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It has been played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

* * *

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this same Seventh Symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and war-like, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers;

Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the *andante* pictured a procession in an old cathedral or in the catacombs; while Dörenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in Punch.

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim-hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

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I. The first movement opens with an Introduction, *poco sostenuto*, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra *fortissimo*, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, *Vivace*, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, *piano*, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra *fortissimo*. The second theme, of like rhythm and hardly distinguishable from the first, enters *piano* in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. *Allegretto*, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, *Presto*, F major, 3-4, is a brilliant scherzo. The theme of the trio, *assai meno presto*, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, *Allegro con brio*, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,— "unbuttoned joy," as the composer himself would have said,— so in the Finale the joy becomes orgiastic. The furious, bacchantic

first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchan-tic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work for the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a develop-ment of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the con-spicuous figure from the main theme.

* * *

Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bac-chanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-con-sciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace."—*Englished by William A. Ellis.*

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brain-lessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers, with their eternal "subsidiary themes!"—R. WAGNER.

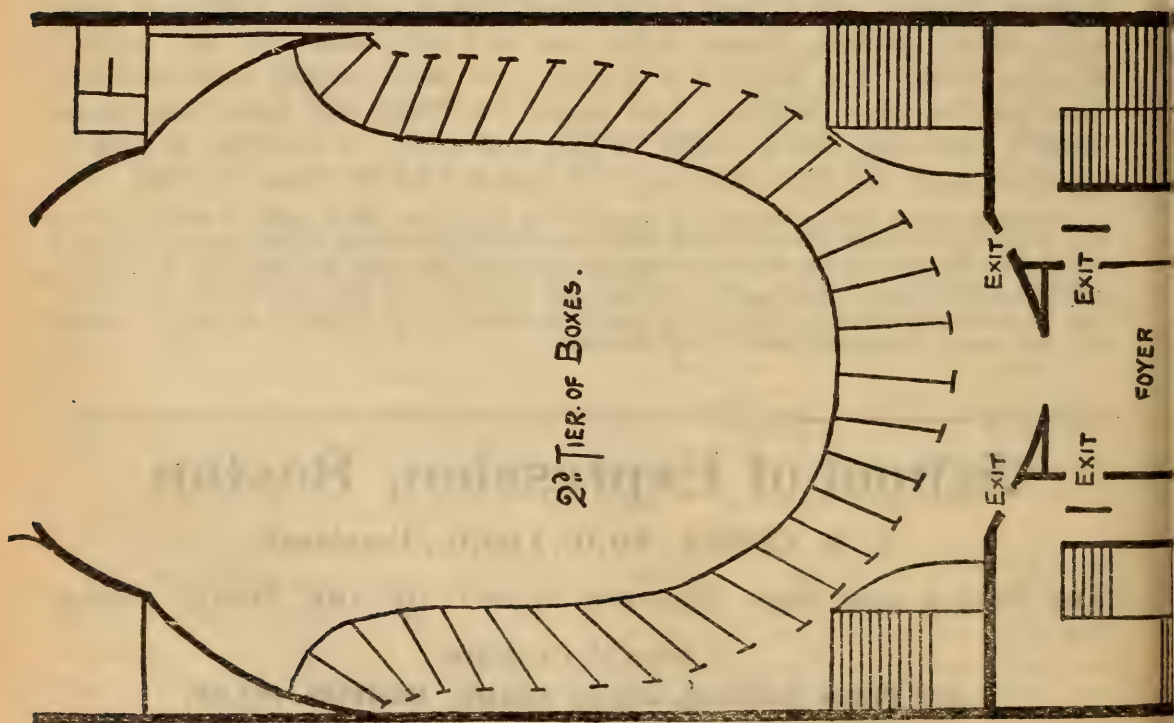
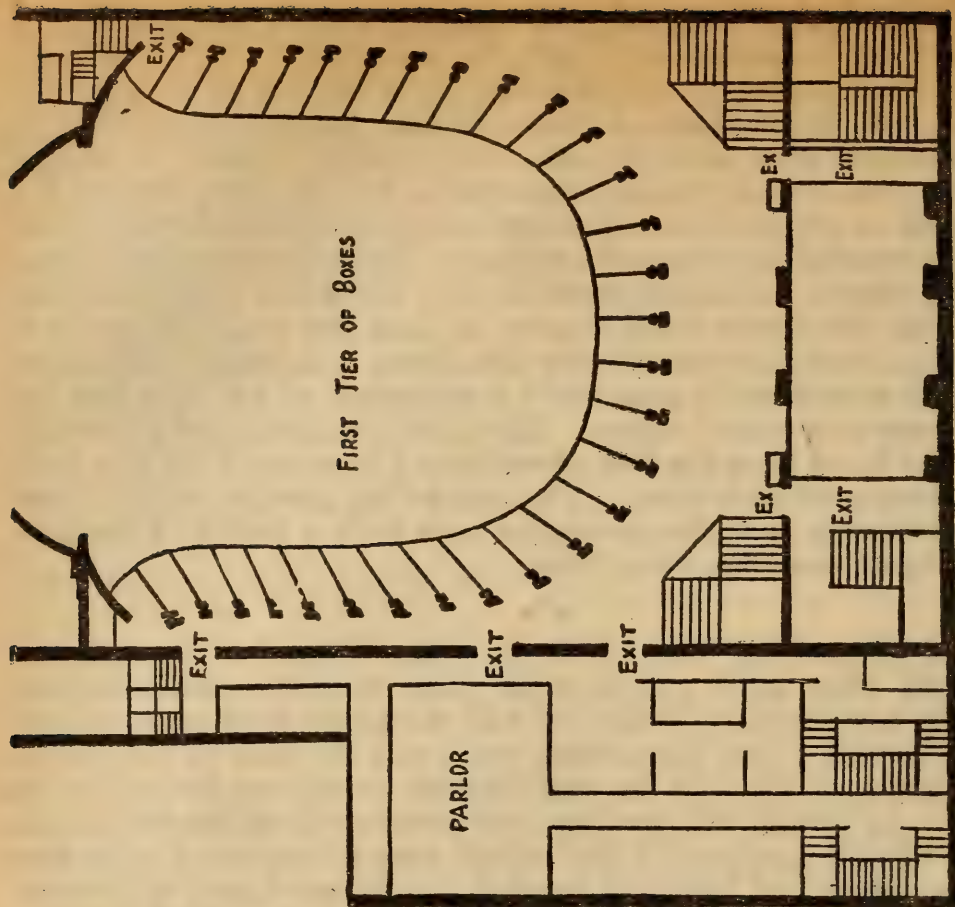
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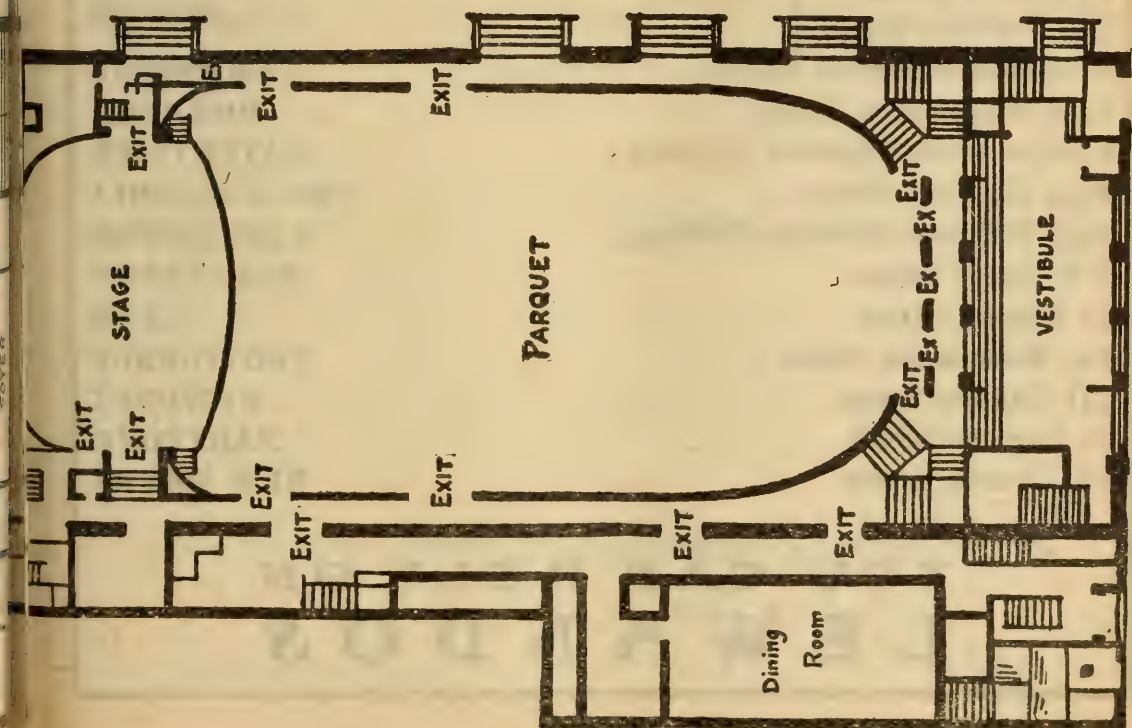
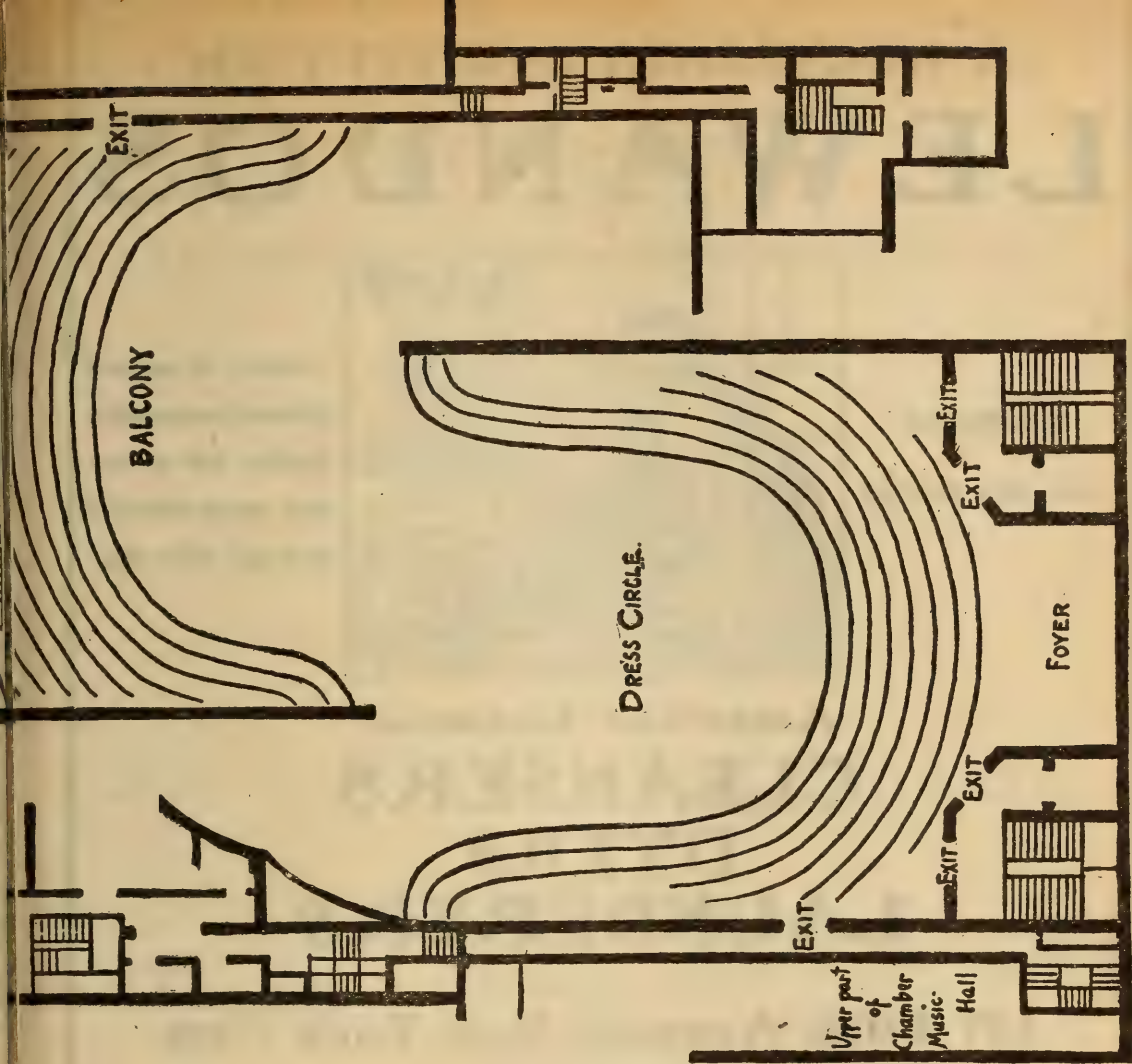
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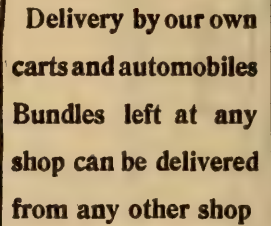
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Elgar Overture, "In the South," Op. 50

Chadwick Symphonic Poem, "Cleopatra"

Georg Schumann . Variations and Double Fugue on a Merry Theme,
Op. 30

Wagner Overture to the Opera "Rienzi"

There will be an intermission of ten minutes after the symphonic poem.

OVERTURE, "IN THE SOUTH" (ALASSIO), OP. 50.

EDWARD WILLIAM ELGAR

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

This overture was produced at the Elgar Festival at Covent Garden Theatre, London, March 16, 1904, the third day of the festival. The composer conducted the overture. The programme was as follows,—Part I.: "Froissart" Overture; Selection from "Caractacus" (Mme. Suzanne Adams, Mr. Lloyd Chandos, Mr. Charles Clark); Variations on an Original Theme. Part II.: New Overture, "In the South"; "Sea Pictures," sung by Mme. Clara Butt; Overture, "Cockaigne"; Military Marches, "Pomp and Circumstance."

The first performance in the United States was by the Chicago Orchestra at Chicago, Theodore Thomas conductor, November 5, 1904. The overture was played in New York by the New York Symphony Orchestra, November 6, 1904.

The overture was performed in Boston at a concert of the Boston Symphony Orchestra, December 30, 1905.

The overture, as we are told, "was conceived on a glorious spring day in the Valley of Andora," and it is meant "to suggest the Joy of Living in a balmy climate, under sunny skies, and amid surroundings in which the beauties of nature vie in interest with the remains and recollections of the great past of an enchanting country." This inscription is on the last page of the manuscript score: "Alassio, Moglio Malvern, 1904. Dedicated to L. F. Schuster"; also these lines from Byron's "Childe Harold's Pilgrimage" (Canto IV., xxv., xxvi.):—

" . . . a land
Which *was* the mightiest in its old command,
And *is* the loveliest, . . .
Wherein were cast . . .
 . . . the men of Rome!

Thou art the garden of the world."

Mr. A. A. Jaeger is the author of a long and detailed analysis of the overture. We quote from this as follows, for the analysis is said to have the sanction of the composer:—

"After two introductory bars the first subject (or rather the first of a series of themes, all in E-flat, forming together the first subject, as it were) is announced by clarinets, horns, violas, and 'cellos, to the accompaniment of joyously whirring string tremolandos and chords for harps and wood-wind. Vivace, E-flat, 3-4. It is constructed sequentially of a lusty, spontaneously conceived open-air phrase of six notes. This may be said to form the motto of a work which is altogether as healthy a piece of open-air music as modern art can show." Tributary motives and developments follow. "After a brilliant presentation of the whole of the first subject by the full orchestra (except harps) a descending quaver scale-passage, strongly accentuated off the beat, so as to antici-

pate a change of rhythm, plunges headlong into a broad and very richly scored passage. It is of an exulting character, as if the composer were in a mood to sing *his* version of 'Be embraced in love, ye millions.' We imagine him in the happiest, serenest frame of mind, at peace with himself and all mankind, and satisfied with life and the best of all possible worlds. Note the way in which the trombones, '*f* ma dolce e con gran espressione,' creep up by semitones through a whole octave, and how immediately afterwards the passage is treated in double counterpoint. That is to say, the same chromatic ascent of the scale of E-flat is made by flutes, clarinets, and strings (in three octaves), while the descending upper part is assigned to oboes, English horn, horns, 'cellos, and harps, but with this difference, that the melody is slightly varied by the substitution of a brighter rhythm for the even dotted crotchets. Meanwhile, between this nobly sustained flow of deep sentiment we hear the three trumpets in unison *fff*, and later on the trombones, etc., give expression to a healthy *joie de vivre* by jubilant blasts of the motto phrase. . . .

"Gradually a calmer mood comes over the music, and we reach an episode in C minor. The strings are muted, and wood-wind (clarinet and English horn) and violins are heard in a little dialogue which seems to have been suggested by 'a shepherd with his flock and his home-made music.' . . . The cretic* rhythm is again characteristically prominent. As the music dies away in softest *ppp*, the drums and double-basses sound persistently three crotchet C's to the bar, and continue to do so for some time, even after the long-delayed second subject proper of the

* Cretic: a metrical foot consisting of one short syllable between two long. See Rowbotham's "History of Music," vol. ii. pp. 192 *seq.* (London, 1886), for a description of Cretan dances and metres. "And it is to Crete we must go if we would see the dancers, for already in Homer's time the Cretans were the dancers of the world. . . . But what is the Cretic foot *par excellence*, that shall stand out amid this galaxy of feet, at Betelgeuze in the constellation of Orion? And it was also called *παῖων*, or the 'striking foot,' because it differed from the dactyl in this, that the last step was struck almost as heavily as the first, and dwelt on as long, and it differed from the dactyl as our Varsoviana does from the waltz, but there it was at the end of each foot. And it speaks of dainty treading and delicate keeping of time, for it is in 5 time, which is a time hard to hit." See also the word "amphimacer" as explained by Coleridge:—

"First and last being long, middle short, Amphimacer
Strikes his thundering hoofs like a proud, high-bred racer."—ED.

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overture has commenced in 2-4 time, and, unexpectedly, in the key of F.

“So far the thematic material has been largely constructed of short sequences. The new subject, on the other hand, is a long-drawn, finely-curved melody of shapely form. . . . Tinged with a sweet sadness, it doubtless meant to suggest the feeling of melancholy which is generally co-existent with the state of happiness resulting from communion with nature, a melancholy which in this case, however, may be supposed to have been produced by contemplating the contrast (shown nowhere more strikingly than in Italy) between the eternal rejuvenescence of nature and the instability of man’s greatest and proudest achievements. The melody is announced by first violins, tutti, and one each solo viola and ’cello. It is immediately repeated in the higher octave. . . . A melody in the same gentle mood follows, and is heard several times on the tonic pedal F. . .

“The working-out section commences with the episodical matter, with which is presented a passionately ascending sequence, as if the composer were rousing himself from a deep reverie.” Trumpets call and the music grows more and more animated. “We reach a second very important episode, *grandioso*, in which the composer has aimed to ‘paint the relentless and domineering *onward* force of the ancient day, and give a sound picture of the strife and wars of a later time.’ First we have this bold and stately phrase, very weightily scored for the full orchestra, except flutes. It is followed by another forceful passage, in which clashing discords are constructed downwards, to resolve at every eighth bar. Soon the music grows even more emphatic through the *cretic* rhythm. With almost cruel insistence the composer covers page after page with this discordant and stridently orchestrated, but powerfully suggestive, music. It is as if countless Roman cohorts sounded their battle-calls from all the corners of the earth. . . . It is a wild scene which the composer unfolds before us; one of turbulent strife, in which many a slashing blow and counter-blow are dealt in furious hand-to-hand fight. Now and again we hear the motto phrase rattled out *ff*, and the Roman motif (*grandioso*) seems to exhort the warriors to carry their eagles victorious through the fray, that *Senatus populusque Romanus* may know how Roman legions did their duty. Gradually the clamor subsides, and, with a high G brightly sounded on the glockenspiel, we are back in the light of the present day.

“A curious passage seems to suggest the gradual awakening from the dream, the bright sunshine breaking through the dust of battle beheld in



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a poet's vision of a soul-stirring past: chords of C major, played on the first beat of every alternate bar, are several times followed by five descending quavers, B major chords, for muted violins and violas, while C major is strongly suggested throughout by the fifth, C-G, sustained as a double pedal by 'cellos. Thus the music finally glides into unmistakable C major, to reach yet another episode." A solo viola plays a melody below an accompaniment for the first violins, *divisi in tre*, four solo second violins, and harps,—“the lonely shepherd's plaintive song, floating towards the serene azure of the Italian sky. A repetition of the song in E is commenced by the first horn and continued by the violins and violas, throughout in the softest *pp*.” Snatches of other themes are heard, and the mood is sustained “until the solo viola, unaccompanied, pauses on a long-sustained G without finishing its melody.” This is the signal for the recapitulation, which begins with the first theme *pp*, “but soon proceeds in the exuberant spirit of the exposition.”

There are new modifications and developments. The coda begins *allegro molto*, but *piano*, with the rhythmically changed motto phrase, “which is tossed about with ever-increasing animation from instrument to instrument.” The theme *nobilmente*—“Be embraced in love, ye millions”—is presented with pomp and gorgeousness of orchestration. The motto phrase, vociferated by the brass, is combined with this theme. The overture is brought to the end in the key of E-flat with the phrase “which has stood throughout for the brave motto of Sunshine, Open Air, and Cheery Optimism.”

The overture is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, bass drum, snare-drum, cymbals, triangle, glockenspiel, harp, and strings.

*
* *

The original programme of the Elgar Festival, we are told, gave hints as to the origin of certain episodes in the overture. Thus there was a quotation from Tennyson's “Daisy.” “A ruined fort, we are informed in the programme,” wrote Mr. Vernon Blackburn, “recalled the ‘drums and tramlings’ of a later time; the quotation is not exactly apt, for Sir Thomas Browne in his ‘Urn Burial’ dwells in this magnificent phrase upon the ‘drums and tramlings of three conquests.’” Elgar, however, sufficiently realizes the magnificence of Cæsar's genius, apart from any pedagogic pedantry.”

The *Musical Times* of April, 1904, speaking of the solo viola melody, played at the festival by Mr. Speelman, said: “We may here correct an error into which Dr. Elgar's fondness for a joke has led the writers of the excellent analyses for the third concert programme, Messrs. Percy Pitt and Alfred Kalisch. Their statement that ‘the tune is founded on a *canto popolare*, and that the composer does not know who wrote it,’ is misleading. The tune is Dr. Elgar's own.”

* The fifth chapter of Sir Thomas Browne's “Urn Burial” begins: “Now since these dead bones have already out-lasted the living ones of Methuselah, and in a yard under ground, and thin walls of clay, out-worn all the strong and specious buildings above it; and quietly rested under the drums and tramlings of three conquests: what prince can promise such diuturnity unto his relicks, or might not gladly say,

“‘Sic ego componi versus in ossa velim?’”—ED.

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SYMPHONIC POEM, "CLEOPATRA" . . . GEORGE WHITFIELD CHADWICK

(Born at Lowell, Mass., on November 13, 1854; now living in Boston.)

Mr. Chadwick composed this symphonic poem in the summer and fall of 1904. The first performance was at the Worcester (Mass.) Music Festival of 1905 (September 29), when Mr. Franz Kneisel conducted the orchestra.

The work is scored for full modern orchestra, including an English horn, a bass clarinet, three trumpets, and a celesta.

The following analysis was prepared for the programme book of the Worcester Festival with the sanction of the composer.

"The life of Antony by Plutarch contains many vivid situations which are susceptible of musical illustration in the modern sense, and those having the most direct reference to Cleopatra have been chosen for musical suggestion in this piece, although the action of the tragedy is not literally followed.

"The symphonic poem opens (F major, *andante sostenuto*) with an undulating motive for flutes and harps, suggesting the voyage on the Cydnus, which, after a climax for the whole orchestra, is succeeded by an *allegro agitato* depicting the approach of Antony and his army. A bold military theme (*allegro marziale*, D major), in which the brass and percussion instruments play an important rôle, is worked up to a powerful climax, but soon dies away in soft harmonies for the wind instruments and horns. The Cleopatra theme then begins, first with a sensuous melody for the violoncello (F major), repeated by the violins and afterwards by the whole orchestra.

"The key now changes to D-flat (*molto tranquillo*). Strange harmonies are heard in the muted strings. The English horn and clarinet sing short, passionate phrases, to which the soft trombones later on add a sound of foreboding. But suddenly the Cleopatra theme appears again, now transformed to vigorous *allegro*, and Antony departs to meet defeat and death. (F minor, *allegro moderato*.)

"The Antony theme is now fully worked out, mostly in minor keys and sometimes in conjunction with the Cleopatra motive. It ends with a terrific climax on the chord of C-flat, and after a pause the introductory phrases are again heard. A long *diminuendo*, ending with a melancholy phrase for the viola, suggests his final passing, and Cleopatra's lamentation (D minor) follows at once.

"In this part much of the previous love music is repeated, and some of it is entirely changed in expression as well as in rhythm and instrumentation. At last it dies away in mysterious harmonies with muted horns and strings.

"The work closes with an imposing *maestoso* in which the burial of Antony and Cleopatra in the same grave is suggested by the two themes now heard for the first time simultaneously. For this, Shake-

speare's line is, perhaps, not inappropriate: 'She shall be buried by her Antony. No grave on earth shall hold a pair so famous.'"

* * *

CLEOPATRA MUSIC.

The tragic tale of Cleopatra has inspired many musicians. Here is an incomplete list of compositions.

OPERAS.

"Antonius und Kleopatra," text by Mosenthal, based on Shakespeare's play, music by the Count Sayn von Wittgenstein (Graz, 1883; Metz, 1903; Strasburg, 1904).

"Cleopatra," Castrovillari (Venice, 1662), Matteson (Hamburg, 1704), Anfossi (Milan, 1779), Danzi (Mannheim, 1779), Weigl (Milan, 1807), Paër (Paris, 1809), Combi (Genoa, 1842), Truhn (Berlin, 1853), Rossi (Turin, 1876), Sacchi (Milan, 1877), Bonamici (Venice, 1879), Freudenberg (Magdeburg, 1882; rewritten, Brunswick, 1898), Tommasucci (Milan, 1889), Morales (Mexico, 1891), Enna (Copenhagen, 1894). The Baroness de Maistre's opera "Cleopatra" (about 1860) has not been performed. I am unable to learn whether "Cleopatra," an opera by Franz Pönitz, harpist in Berlin (born at Bischofswerda in 1850), has been performed.

"Cleopatra e Cesare," Graun (Berlin, 1742), "Cesare e Cleopatra" = "Cesare in Egitto," Piccini (Milan, 1770) and Cimarosa (St. Petersburg, 1790).

"La Morte di Cleopatra," Rasolini (1791), Guglielmi (Naples, 1798), Marinelli (Venice, 1800).

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"Un Nuit de Cléopâtre," text based by Barbier on Gautier's tale, music by Massé (Paris, 1885, Sophie Heilbron as Cleopatra).

OTHER STAGE WORKS.

"Antonius und Kleopatra," duodrama with arias, music by Kaffka (Berlin, 1780); operetta, "Cesare e Cleopatra," Zoboli (Naples, 1858); ballet, "Les Amours d'Antoine et Cléopâtre," Kreutzer (Paris, 1808); ballet, "Cleopatra," Giorza (Milan, 1859); parody, "Kleopatra," Ad. Müller (Vienna, about 1830); stage music by Mancinelli for Cossa's drama (Rome, 1877); stage music by Leroux for Sardou and Moreau's drama (Paris, 1890); operetta, "Cleopatre," Vero (Budapest, 1900); "Antoine et Cléopâtre," operetta, Desormes (Paris, 1876); Suite de Ballet by Gruenwald (played in Boston by the Verdi Orchestra, April 27, 1904).

A burlesque, "Antonius und Cleopatra," with music by Carl Maria von Weber, composed at Stuttgart in 1808, is lost. Weber himself took the part of Cleopatra in this musical farce, invented for his amusement and that of his friends.

VOCAL SCENES.

"Cléopâtre," lyric scene, Berlioz, written in competition for the Prix de Rome of 1829.

"La Mort de Cleopatra," Camille Benoit (1884).

"Cléopâtre," lyric scene, A. Duvernoy.

Lyric poem, "Antoine et Cléopâtre," text three sonnets by de Hérédia, music by R. Torre-Alfina, for soprano, chorus, and orchestra (Paris, Colonne concert, March 27, 1904; Mme. Litvinne, soprano).

ORCHESTRAL WORKS.

Overture, "Antoine et Cléopâtre," by Vincent d'Indy (Pasdeloup concert, Paris, February 4, 1877). This overture has been dropped by the composer from the list of his works, and, I believe, it was never published.

"Overture to the Tragedy of Antony and Cleopatra," by Anton Rubinstein, Op. 116 (composed in the summer of 1890, played for the first time in Boston at a Boston Symphony Orchestra Concert, April 4, 1891).

Overture, "Antony and Cleopatra," by Ethel M. Smyth (Crystal Palace, October 18, 1890).

* * *

Music has been set to the song, "Come, thou Monarch of the Vine," in Shakespeare's tragedy (Act II., scene vii.), by these composers: Thomas Chilcot (about 1750), for tenor, or bass by transposition; an anonymous composer, 1759; William Linley (about 1815), solo (boy), with chorus for treble boy, alto, tenor, and bass; Schubert (1826), tenor or bass, a verse added in German and English; Sir Henry Bishop (1837), chorus for three male voices, composed for the "Comedy of Errors," arranged for mixed quartet, and rearranged by Hatton in 1862 for mixed chorus; Weiss (1863), bass.

SEASON 1906-1907

FRIDAY AFTERNOON, JANUARY 11

AT THREE O'CLOCK

SECOND CONCERT

OF THE

Boston

Symphony Quartet

Professor WILLY HESS, First Violin

Mr. OTTO ROTH, Second Violin

Mr. EMILE FERIR, Viola

Mr. HEINRICH WARNKE, Violoncello

PROGRAMME

1. Beethoven . . . Quartet for two Violins, Viola, and Violoncello,
F minor, Op. 95, No. 11

2. Songs with Pianoforte :

a. Liebeslauschen
b. Schwanengesang
c. Liebhaber in allen Gestalten } Schubert

d. Wer rief dich denn ?
e. Wir haben beide lange Zeit geschwiegen
 (Aus dem italienischen Liederbuch.)
f. Sie blasen zum Abmarsch
g. In dem Schatten meiner Locken
 (Aus dem spanischen Liederbuch.) } H. Wolf

Mme. VON NIESSEN-STONE

3. Hugo Kaun . . . Quartet for two Violins, Viola, and Violoncello,
D major, Op. 41, No. 2

First time in New York

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Mme. MATJA VON NIESSEN-STONE

ACCOMPANIST

Miss ANNA LOCKWOOD

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PERFORMANCES OF MR. CHADWICK'S WORKS IN BOSTON.

This list does not pretend to be complete. I regret to say that the programmes of the Apollo Club to which I had access stop with the season of 1900; but any performances of choral works after 1900 were repetitions, as "Song of the Viking," January 11, 1905; or songs were sung, as "Sweetheart, thy Lips" (Mme. Bouton, February 21, 1906).

BOSTON SYMPHONY ORCHESTRA.

"Thalia," Overture to an Imaginary Comedy, Op. 10 (MS.). January 13, 1883 (first time).

Scherzo in F major (MS.). March 8, 1884 (first time).

Symphony in B-flat, No. 2, Op. 21. December 11, 1886 (first time as a whole), February 7, 1891.

"Melpomene," Dramatic Overture. December 24, 1887 (first time), March 2, 1889, March 14, 1896, October 22, 1898, April 19, 1902.

A Pastoral Prelude. January 30, 1892 (first time).

Symphony No. 3, in F major. October 20, 1894 (first time).

"Adonais," Elegiac Overture (MS.). February 3, 1900 (first time).

"Euterpe," Concert Overture. April 23, 1904 (first time).

HARVARD MUSICAL ASSOCIATION.

Overture to "Rip Van Winkle." December 11, 1879 (first time in Boston*), January 29, 1880.

Symphony in C (MS.). February 23, 1882 (first time).

PHILHARMONIC SOCIETY.

"Beautiful Munich," Symphonique Waltz (MS.). January 7, 1881 (first time).

Andante for String Orchestra. April 13, 1882 (first time).

Overture to "Rip Van Winkle." January 31, 1883.

Song and Overture to "The Miller's Daughter" (after Tennyson). January 14, 1892 (Thomas E. Clifford, baritone).†

EUTERPE.

Quartet No. 2, in C major. January 5, 1881 (Messrs. C. N. Allen, G. Dannreuther, H. Heindl, W. Fries).‡

Quartet No. 3, in D major. March 9, 1887 (first time) (Messrs. C. N. Allen, T. Human, C. Meisel, W. Fries).

KNEISEL QUARTET.

Andante and Allegro from Quartet in C major. January 28, 1886.

Piano Quintet in E-flat.§ February 24, 1890 (A. Whiting, pianist), December 2, 1901 (Ernest Hutcheson, pianist).

Quartet No. 4, E minor (MS.). December 21, 1896 (first time).

ADAMOWSKI QUARTET.

Quartet in D minor, No. 5 (MS.). February 12, 1901 (first time).

* This overture was first performed at an examination concert of the Leipsic Conservatory of Music, June 20, 1879.

† The overture, "The Miller's Daughter," was performed for the first time at an "American Concert" of the Loring Club, San Francisco, Cal., May 18, 1887.

‡ A string quartet by Mr. Chadwick was performed at an examination concert of the Leipsic Conservatory of Music, May 30, 1879.

§ This Piano Quintet was performed for the first time at a concert given by Mr. Chadwick, January 23, 1888, when it was performed by the composer and the Kneisel Quartet. The songs, "In Bygone Days," "The Lily," and "Allah," were then sung for the first time (William J. Winch, tenor).

ARBOS QUARTET.

Quartet in E minor, No. 4. March 11, 1904.

HANDEL, AND HAYDN SOCIETY.

Overture, "Rip van Winkle." May 6, 1880.

Overture, "Thalia." May 3, 1883.

"Phoenix Expirans."* February 5, 1893 (Mme. Nordica, Mrs. Poole, Mr. Campanini, Mr. Fischer, solo singers).

Overture, "Melpomene." February 19, 1905.

CECILIA SOCIETY.

Song, "Sweet Wind that blows." February 4, 1886 (Mr. Ricketson).

Song, "Before the Dawn." February 4, 1886 (Mr. Ricketson).

Cantata, "The Pilgrims," for chorus and orchestra. April 2, 1891 (first time).

Song, "Bedouin Love Song." January 22, 1891 (Mr. Eliot Hubbard).

"Lullaby," for female voices. February 13, 1896.

Song, "The Danza." February 13, 1896 (Mrs. Follett).

Cantata, "Phoenix Expirans." December 3, 1900 (Miss Cumming, Miss Hussey, Mr. Devoll, Mr. Studley, chorus, organ, and orchestra).

BOYLSTON CLUB.

"May Song," for female voices. May 9, 1883.

APOLLO CLUB.

"The Viking's Last Voyage," for baritone (Mr. C. E. Hay), chorus, and orchestra. April 22, 1881 (first time).

Introduction and Allegro from Symphony No. 2, in B-flat major. April 29, 1885 (first time).

"Song of the Viking." February 10, 1886, April 29, 1891, May 3, 1899.

"Jabberwocky." February 16, 1887 (first time), March 20, 1895.

Song, "Thou art so like a Flower." December 3, 1891 (Mrs. J. P. Walker).

"The Boy and the Owl." April 29, 1891, March 8, 1893, January 26, 1898.

Song, "Oh, let Night speak to me." March 7, 1900 (Gertrude Stein).

* "Phoenix Expirans" was produced at the Springfield (Mass.) Music Festival, May 5, 1892 (Mrs. Lawson, Mrs. Wyman, Messrs. Mockridge and Max Heinrich, solo singers).

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"Stabat Mater Speciosa," for female voices. March 13, 1903.

MISCELLANEOUS.

"Judith," a lyric drama produced at the Worcester Festival of 1901 (September 26) (Miss Stein, Messrs. Towne, Bispham, Dufft; Mr. Chadwick, conductor of the festival), was performed for the first time in Boston, January 26, 1902, in Symphony Hall (Miss Stein, Messrs. Shirley, Janpowlski, Witherspoon; Mr. Chadwick, conductor).

"Lovely Rosabelle," ballad for mixed chorus and orchestra. Boston Orchestral Club, December 10, 1889 (first time).

Ode for the Opening of the World's Fair, Chicago, 1892 (October 22), for chorus, orchestra, and military band. This ode has been performed here in church with organ accompaniment.

"Tabasco," burlesque opera in two acts, libretto by R. A. Barnet, was first performed at the Tremont Theatre, Boston, January 29, 1894, by the First Corps Cadets (Messrs. Stutson, White, Tucker, Davis, Cheney, Barnet, Breck, Benton). Mr. Chadwick and Mr. Catlin conducted. It was produced at the Boston Museum, April 9, 1894 (Hot-Hed-Ham, Walter Allen; Marco, Joseph F. Sheehan; Lola, Elvia Crox; François, T. O. Seabrooke; Ben-Hid-Den, Otis Harlan; Fatima, Catharine Linyard; Has-Been-A, Rosa Cooke). Paul Steindorff conducted.

Choruses for female voices, "At the Bride's Gate," "Dorcas to Heliodora," Thursday Morning Club, April 28, 1904 (first time).

Sinfonietta, in four movements, and "Hobgoblin," a Scherzo Capriccioso in the Suite in A major, "Symphonic Sketches," were played for the first time at Mr. Chadwick's concert in Jordan Hall, November 21, 1904.

"Jubilee," "A Scherzo," and "A Vagrom Ballad" from the Suite in A major, "Symphonic Sketches," were played for the first time in Boston at a Chickering Production Concert, March 23, 1904.

VARIATIONS AND DOUBLE FUGUE ON A MERRY THEME, OP. 30.

GEORG SCHUMANN

(Born at Königstein on October 22, 1866; now living in Berlin.)

This work was published in 1902.

The first performance was by the Berlin "Tonkünstler" Orchestra in Berlin, February 10, 1902, when the composer conducted the work.

The first performance in the United States was at New York by the New York Symphony Orchestra, Mr. Walter Damrosch conductor, November 29, 1903. The work was first performed in Chicago on December 26, 1903.

The Variations are scored for one piccolo, two flutes, two oboes, two clarinets, three bassoons, one double-bassoon, four horns, three trombones, one bass tuba, a set of three kettledrums, side-drum, bass drum, cymbals, triangle, harp, and strings.

It should not be forgotten for a moment that the Variations are written in the spirit of burlesque on a burlesque theme.

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1906

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1907

LAST CONCERT

OF THE

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Allegro moderato, C major, 2-2. There are a few introductory chords (wind instruments, drum-roll, harp glissando, bass drum, and cymbals). The theme (*burlesk*) is given to the first violins (G string), accompanied by the other strings, *moderato, C major, 2-2*.

Variation I. Three bassoons and the double-bassoon have sport with the theme. Wood-wind instruments have ornamental figures. The strings are for the most part used *pizzicato* with the harp.

Variation II. The violoncellos, double-basses, and kettledrums begin the theme, but play only the first three notes, and these notes serve as basso ostinato throughout the variation. The theme itself is varied with deliberate harmonic stiffness by the other instruments over this bass. The variation ends *fff* with full orchestra.

Variation III. *Presto*. There are playful figures for wood-wind instruments. There are bassoon chords and later horn chords in accompaniment. The strings *pizzicato* mark the rhythm.

Variation IV. This movement begins *allegro, ppp*, with the varied theme in the violoncellos and double-basses. The violas, second violins, first violins, follow, then the wood-wind instruments, in a crescendo that ends *fff* for full orchestra.

Variation V. *Allegro assai con moto, 4-4*. There is a sharp contrast between this variation and the preceding one. Staccato chords *ppp* in the wood-wind are answered by like chords in the strings, "mit Spring-Bogen,"—*saltato*, leaping bow.

Variation VI. *Moderato capriccioso con brio, 3-8*. The strings hunt in dotted rhythm for the theme. The movement begins in E major, but there are designedly curious modulations and a long strife between E major and A-flat major. Wind instruments and harp punctiliously enter on third beats.

Variation VII. *Marcia funebre con burlesca. Adagio ma non troppo, 4-4*. Muffled drum-beats mark the rhythm of the dirge, which is also given out by the bassoons. The strings prepare with measured rhythm the entrance of the theme, which is given "burlesc" to tuba and muted horns. In the middle of the variation there is a stormy burst of grief. This ends *fff* in C major. The variation ends softly in this tonality. A drum-roll leads to

Variation VIII. *Allegro agitato con furioso, 6-8*. Here the rhythm is energetic, and the use of the chord of the diminished seventh gives the variation an excited character. The prevailing tonality is C major, but at the end, while the strings repeat fortissimo C, wind instruments play loudly in opposition notes of the diminished seventh. A horn sounds f-sharp and leads the way to

Variation IX. *Allegretto con grazia, F-sharp major, 6-8*. The melody is divided between wood-wind instruments and two solo violins. The accompaniment is by the harp and strings.

Double Fugue. *Allegro con fuoco, C major, 2-4*. The two themes

are derived from the varied "merry" tune. The first is announced by the violoncellos and basses, the second by the third and fourth horns. The customary and expected organ-point on the dominant is here for violins and the higher wood-wind instruments in a long-continued trill. Bassoons and the lower strings endeavor "burlesc" to introduce the "merry theme," but as though it were too soon, and the brass shouts the theme vociferously. There is an *accelerando*, which contains a reminiscence of the Second Variation and brings the close, *ff*, in C major.

Georg Alfred Schumann was born of a musical family. His father was a music director, his grandfather a cantor. He studied under C. A. Fischer, B. Rollfuss, and Fr. Baumfelder in Dresden. From 1881 to 1888 he was a pupil at the Leipsic Conservatory, where his teachers were Jadassohn, Reinecke, and Zwintscher. He was awarded the Beethoven prize in 1887. From 1891 to 1896 he conducted the Gesangverein of Dantzic; in 1896 he was called to Bremen as conductor of the Philharmonie (orchestra and chorus); and in the fall of 1900 he made Berlin his home as conductor of the Singakademie. His chief works are two symphonies (early works), a pianoforte quintet in B minor, pianoforte quartet (Op. 29), two pianoforte trios, a sonata for pianoforte and violin, a serenade for orchestra, a sonata for pianoforte and violoncello; "Amor and Psyche," for chorus and orchestra (1888); symphonic variations on the choral, "Wer nur den lieben Gott lässt walten" (1899, played in Boston at a Symphony Concert, October 26, 1901); overture, "The Dawn of Love," Op. 28 (1901, played in Boston at a Symphony Concert, March 14, 1903); Variations and Double Fugue on a Gay Theme, Op. 30; "In Carnival Time," suite for full orchestra, Op. 22 (played in Boston at a Symphony Concert, January 23, 1904); pianoforte pieces, songs, etc. His latest works of importance are "Totenklage," from Schumann's "Braut von Messina," for chorus and orchestra, Op. 33 (first performance at the Singakademie, Berlin, November 22, 1903); Symphony in F minor, Op. 42 (Berlin, 1905); Pianoforte Quintet in F major, Op. 47, first performed at Leipsic, October 20, 1906, with the composer as pianist.

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OVERTURE TO THE OPERA, "RIENZI, THE LAST OF THE TRIBUNES."
RICHARD WAGNER

(Born at Leipsic, May 23, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi." * And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now mounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could no-how glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warriors' dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842. The cast was as follows: Rienzi, Tichatschek; Irene, Miss Wüst; Steffano Colonna, Dettmer; Adriano, Mme. Schröder-Devrient; Paolo Orsini, Wächter; Raimondo, Vestri; Baroncelli, Reinhold; Cecco del Vecchio, Risse; a Messenger of Peace, Thiele. Reissiger conducted. The performance began at six P.M., and the curtain did not fall until after midnight. The orchestra consisted of from sixty to seventy players, and the strings were somewhat over balanced by the wind instruments. Lipinski was concert-master. The chorus numbered forty-four, but for the finales the garrison choir was drawn upon. Wagner received as an honorarium three hundred thalers, about two hundred and twenty-five dollars. The ordinary fee for an opera was twenty louis d'or.

* Bulwer's novel was published at London in three volumes in 1835.

The Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

FOURTH CONCERT

Thursday Evening, February 21

At 8.15

FOURTH MATINEE

Saturday Afternoon, February 23

At 2.30

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878. The cast was as follows: Adriano, Eugenia Pappenheim; Irene, Miss Alexandre Herman; Rienzi, Charles R. Adams; Paolo Orsini, A. Blum; Steffano Colonna, H. Wiegand; Raimondo, F. Adolphe; a Messenger of Peace, Miss Cooney. The conductor was Max Maretzek.

The first performance of the overture in Boston was from manuscript, November 19, 1853.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare-drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

All the themes of the overture are taken from the opera itself. The overture begins with a slow introduction, *molto sostenuto e maestoso*, D major, 4-4. It opens with "a long-sustained, swelled and diminished A on the trumpet," in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. The majestic cantilena of the violins and the 'cellos is the theme of Rienzi's prayer in the fifth act. The development of this theme is abruptly cut off by passage-work, which leads in crescendo to a fortissimo return of the theme in the brass against ascending series of turns in the first violins. The development of the theme is again interrupted, and recitative-like phrases lead to a return of the trumpet call, interspersed with tremolos in the strings. The last prolonged A leads to the main body of the overture.

This begins *Allegro energico*, D major, 2-2, in the full orchestra on the first theme, that of the chorus, "Gegrüsst sei hoher Tag!" at the beginning of the first finale of the opera. The first subsidiary theme enters in the brass, and it is the theme of the battle hymn ("Santo spirito cavaliere") of the revolutionary faction in the third act. A transitional passage in the 'cellos leads to the entrance of the second theme,—Rienzi's prayer, already heard in the introduction of the overture,—which is now given, *allegro*, in A major, to the violins. The "Santo spirito cavaliere" theme returns in the brass, and leads to another and joyful theme, that of the stretto of the second finale, "Rienzi, dir sei Preis," which is developed with increasing force.

The free fantasia is short, and is devoted almost wholly to a stormy working-out of the "Santo spirito cavaliere" theme. The third part of the movement is a shortened repetition of the first; the battle hymn and the second theme are omitted, and the first theme is followed immediately by the motive, "Rienzi, dir sei Preis," against which trumpets and trombones play a sonorous counter-theme, which is very like the phrase of the nobles, "Ha, dieser Gnade Schmach er-

drückt das stolze Herz!" in the second finale. In the coda, *molto più stretto*, the "Santo spirito cavaliere" is developed in a most robust manner.

* * *

Wagner's letters to Wilhelm Fischer * and Ferdinand Heine† contain much interesting information about the production of "Rienzi." Objections were made to the "religious catholic" part of Wagner's libretto. Wagner was timorous about the intonation of the choruses. He left to Fischer and Reissiger the responsibility of cutting out wholesale: "Whatever may be cut without *decided* injury—i.e., LONG-WINDEDNESS, wherever you may find it. I, for my part, am the most incapable person, and at the same time the most prejudiced in a matter of this kind."

As to the relation of Wagner's drama to the treatment of the same subject by Bulwer, see E. Reuss's article, "Rienzi," in *Bayreuth Blätter*, 1889, and Dr. H. von der Pfordten's "Handlung und Dichtung der Bühnenwerke Richard Wagner's nach ihren Grundlagen in Sage und Geschichte" (Berlin, 1893). Bulwer himself was led to write his "Rienzi" from his admiration of Mary Russell Mitford's tragedy, "Rienzi," first performed in 1828, and from it he borrowed certain material, as the love of Adriano for Irene.

* * *

Other operas with Rienzi as a hero are "Rienzi," text by Piave, music by Achille Peri (Milan, 1862); "Rienzi," music by Kaschperoff (Florence, 1863); "Cola di Rienzi," text by Cossa, music by Persichini (Rome, 1874); "Cola di Rienzi," text by Bottura, music by Luigi Ricci, Jr. (Venice, 1880); "Cola Rienzi," music by H. G. Dam (1815-58)—only the overture seems to have been played at the Royal Opera House and in concerts at Berlin.

"Cicco e Rienzo," comic opera, text by del Vecchio, music by Migliaccio, was produced at Naples in 1871.

"Cola di Rienzi," ballet by Bernadi, was produced at Milan in 1878.

* Wilhelm Fischer (about 1790-1859) was at first a buffo bass singer, and connected with the opera at Magdeburg and Leipsic. He went to Dresden in 1831, and was stage manager and chorus-master at the Court Theatre.

† Heine was a comedian at the Dresden Court Theatre and a designer of the costumes. He was the father of Wilhelm Heine, the painter (1827-85), who went to New York in 1849, was artist of the expedition of the American Squadron to the China Seas and Japan, 1852-54, and published in the seventies a work of much importance, "Japan, Beiträge zur Kenntniss des Landes und seiner Bewohner."

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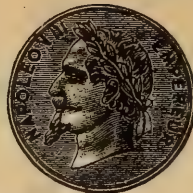
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-

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OVERTURE TO "SAKUNTALA," IN F MAJOR, OP. 13. . CARL GOLDMARK

(Born at Keszthely, in Hungary, May 18, 1830;* now living at Vienna.)

This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic concert, Vienna, December 26, 1865. The first performance in Boston was at a concert of the Harvard Musical Association, December 6, 1877. The following preface is printed in the full score:—

For the benefit of those who may not be acquainted with Kalidasa's famous work, "Sakuntala," we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

* Yet the latest biographer of Goldmark—Otto Keller, of Vienna—gives the erroneous date, 1832, still found in some recent biographical dictionaries of musicians. See Keller's "Carl Goldmark" (Leipsic, s. a. in the "Moderne Musiker" series).

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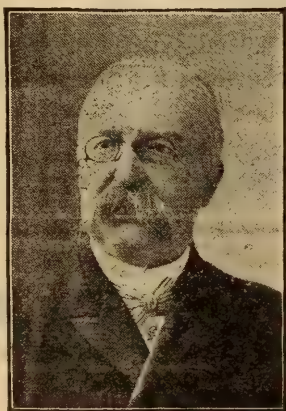
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On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The introduction opens, Andante assai in F major, 3-4, with rich and sombre harmonies in violas, 'cellos (largely divided), and bassoons. Mr. Apthorp fancies that the low trills "may bear some reference to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to Moderato assai, F major (3-4 or 9-8 time). A clarinet and two 'cellos in unison sing the chief theme over soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the "Love-theme"; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a counter-theme. The figuration has soon a more lively rhythmic character, and a short crescendo leads up to a modulation to A minor, poco più mosso, in which the brass instruments give out a third theme, a hunting tune. This theme is developed; it is used in turn by brass, woodwind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (Andante assai in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief



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theme. The sombre theme of the introduction is heard in the basses. The pace grows livelier (più mosso, quasi Allegro), and the music of the hunt is heard. The climax of the crescendo is reached in F minor, and a cadenza for wind instruments and strings, broken by loud chords, leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme, which leads to a full orchestral outburst on the two chief themes in conjunction,—first theme in wood-wind and violins, second theme in horns in unison. A free climax, which begins with the hunting theme, which is now naturally in F major, brings the brilliantly jubilant close.

The overture is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, harp (if possible, two harps), and strings. It is dedicated to Ludwig Lakenbacher.

Schubert thought in 1820 of writing an opera based on the story of Sakuntala. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manuscript some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Von Perfall's opera in three acts, text by Teichert (Tischbein), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, "Sacountala," by L. E. E. de Reyher (scenario by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, "Sakuntala," was produced at Vienna, October 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885.

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Pierre de Bréville wrote incidental music for A. F. Herold's adaptation, "L'Anneau de Cakuntala" (Théâtre de l'Œuvre, Paris, December 16, 1895), when the part of the heroine was taken by Miss Mery.

The drama of Kalidasa was played for the first time in English in the Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899. An adaptation in German, by Marx Moeller, May 1, 1903, was produced at the Royal Theatre, Berlin.

"Sakuntala" was produced by the Progressive Stage Society at the Madison Square Garden concert hall, June 18, 1905. Jones's metrical translation was used. Miss Eda Bruna took the part of Sakuntala, Mr. Edmund Russell that of the "Emperor Dushyanta," and Mr. Nathan Aronson that of the "King's charioteer." The New York *Sun* said it was "mounted with many pretty costumes and effects, of which Mr. Russell, with his four changes of costume, his thumb rings, and his elegant set of turquoises, was by far the prettiest. The play, interpreted by various undergraduates and late graduates of dramatic schools, assisted by Mr. Russell and two or three real actors, was presented on a bare stage. At the rear ran a balcony arrangement, and a potted palm represented the forest of a terrestrial paradise in which the first act is supposed to take place. Real live East Indians from Mr. Russell's retinue acted as ushers and peddled programmes."

* * *

The shyness of Goldmark is proverbial, but no published account of the man is so picturesque as that given by the late W. Beatty-Kingston, who made his acquaintance through Hellmesberger during the winter of 1866-67. "A meek little man of thirty-four,* but already slightly bent and grizzled, timid and retiring in manner, of apologetic address, shabby appearance, and humble bearing. Before Hellmesberger took

*Goldmark was then in his thirty-seventh year.

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him up and made his works known to the musical public of the Austrian capital, Goldmark had undergone many trials and disappointments, as well as no little actual privation. Although his chamber-music and songs made a decided hit shortly after I came to know him, it was not till nine years later—and then only through his steadfast friend's influence with the Intendant of the Imperial theatres—that his grand opera, 'The Queen of Sheba,' a work teeming with gorgeous Oriental color, was brought out at the Hofoper. Goldmark's was one of those gentle natures that are intensely grateful for the least encouragement. A word or two of judicious praise anent any work of his composition would at any moment dispel the settled sadness of his expression, and cause his dark features to brighten with lively pleasure. I have often watched him during rehearsals of his quartet and quintet, sitting quite quiet in a corner and not venturing to make a suggestion when anything went wrong, though his eyes would flash joyously enough when the performers happened to hit off the exact manner in which he wished his meaning interpreted. A less talkative person, for a musical composer, it would be difficult to discover.

"Even when he was amongst his professional brethren, who were, for the most part, extremely kind to him, he would nervously shrink from mixing in conversation, and open his lips to no one but his cigar for hours at a stretch. If abruptly addressed, he was wont to cast a deprecatory glance at his interlocutor, as though he would mildly exclaim: 'Don't strike me, pray; but you may if you will!' That being 'the sort of man he was,' it is not surprising that I failed to become very intimate with Carl Goldmark, although I heartily admired some of his compositions, and was for a long time ready at any moment to develop a strong liking for him. But it is easier to shake hands with a sensitive plant, and elicit a warm responsive grip from that invari-

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ably retiring vegetable, than to gain the friendship of a man afflicted with unconquerable diffidence. So, after several futile attempts to break down Goldmark's barriers of reserve, by which I am afraid I made him exceedingly uncomfortable, I resolved to confine my attention to his music."

* * *

Beatty-Kingston speaks of the long delay in producing "The Queen of Sheba." Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the Life of his father, does not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrba thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's "Feramors." Furthermore, he intimates that the delay was due chiefly to the instigations of Ober-Inspector Richard Lewy. The opera was produced March 10, 1875, with Materna as Queen Balkis and Mr. Gericke as conductor.

VARIATIONS AND DOUBLE FUGUE ON A MERRY THEME, OP. 30.

GEORG SCHUMANN

(Born at Königstein on October 22, 1866; now living in Berlin.)

This work was published in 1902.

The first performance was by the Berlin "Tonkünstler" Orchestra in Berlin, February 10, 1902, when the composer conducted the work.

The first performance in the United States was at New York by the New York Symphony Orchestra, Mr. Walter Damrosch conductor,



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November 29, 1903. The work was first performed in Chicago on December 26, 1903.

The Variations are scored for one piccolo, two flutes, two oboes, two clarinets, three bassoons, one double-bassoon, four horns, three trombones, one bass tuba, a set of three kettledrums, side-drum, bass drum, cymbals, triangle, harp, and strings.

It should not be forgotten for a moment that the Variations are written in the spirit of burlesque on a burlesque theme.

Allegro moderato, C major, 2-2. There are a few introductory chords (wind instruments, drum-roll, harp glissando, bass drum, and cymbals). The theme (*burlesk*) is given to the first violins (G string), accompanied by the other strings, moderato, C major, 2-2.

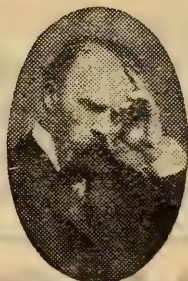
Variation I. Three bassoons and the double-bassoon have sport with the theme. Wood-wind instruments have ornamental figures. The strings are for the most part used pizzicato with the harp.

Variation II. The violoncellos, double-basses, and kettledrums begin the theme, but play only the first three notes, and these notes serve as basso ostinato throughout the variation. The theme itself is varied with deliberate harmonic stiffness by the other instruments over this bass. The variation ends *fff* with full orchestra.

Variation III. Presto. There are playful figures for wood-wind

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instruments. There are bassoon chords and later horn chords in accompaniment. The strings pizzicato mark the rhythm.

Variation IV. This movement begins allegro, *ppp*, with the varied theme in the violoncellos and double-basses. The violas, second violins, first violins, follow, then the wood-wind instruments, in a crescendo that ends *fff* for full orchestra.

Variation V. Allegro assai con moto, 4-4. There is a sharp contrast between this variation and the preceding one. Staccato chords *ppp* in the wood-wind are answered by like chords in the strings, "mit Spring-Bogen,"—*saltato*, leaping bow.

Variation VI. Moderato capriccioso con brio, 3-8. The strings hunt in dotted rhythm for the theme. The movement begins in E major, but there are designedly curious modulations and a long strife between E major and A-flat major. Wind instruments and harp punctiliously enter on third beats.

Variation VII. Marcia funebre con burlesca. Adagio ma non troppo, 4-4. Muffled drum-beats mark the rhythm of the dirge, which is also given out by the bassoons. The strings prepare with measured rhythm the entrance of the theme, which is given "burlesc" to tuba and muted horns. In the middle of the variation there is a stormy

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burst of grief. This ends *fff* in C major. The variation ends softly in this tonality. A drum-roll leads to

Variation VIII. *Allegro agitato con furioso*, 6-8. Here the rhythm is energetic, and the use of the chord of the diminished seventh gives the variation an excited character. The prevailing tonality is C major, but at the end, while the strings repeat fortissimo C, wind instruments play loudly in opposition notes of the diminished seventh. A horn sounds f-sharp and leads the way to

Variation IX. *Allegretto con grazia*, F-sharp major, 6-8. The melody is divided between wood-wind instruments and two solo violins. The accompaniment is by the harp and strings.

Double Fugue. *Allegro con fuoco*, C major, 2-4. The two themes are derived from the varied "merry" tune. The first is announced by the violoncellos and basses, the second by the third and fourth horns. The customary and expected organ-point on the dominant is here for violins and the higher wood-wind instruments in a long-continued trill. Bassoons and the lower strings endeavor "burlesque" to introduce the "merry theme," but as though it were too soon, and the brass shouts the theme vociferously. There is an *accelerando*, which contains a reminiscence of the Second Variation and brings the close, *ff*, in C major.

Georg Alfred Schumann was born of a musical family. His father was a music director, his grandfather a cantor. He studied under C. A. Fischer, B. Rollfuss, and Fr. Baumfelder in Dresden. From 1881 to 1888 he was a pupil at the Leipzig Conservatory, where his teachers were Jadassohn, Reinecke, and Zwintscher. He was awarded the Beethoven prize in 1887. From 1891 to 1896 he conducted the Gesangverein of Dantzic; in 1896 he was called to Bremen as conductor of the

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Philharmonie (orchestra and chorus); and in the fall of 1900 he made Berlin his home as conductor of the Singakademie. His chief works are two symphonies (early works), a pianoforte quintet in B minor, pianoforte quartet (Op. 29), two pianoforte trios, a sonata for pianoforte and violin, a serenade for orchestra, a sonata for pianoforte and violoncello; "Amor and Psyche," for chorus and orchestra (1888); symphonic variations on the choral, "Wer nur den lieben Gott lässt walten" (1899, played in Boston at a Symphony Concert, October 26, 1901); overture, "The Dawn of Love," Op. 28 (1901, played in Boston at a Symphony Concert, March 14, 1903); Variations and Double Fugue on a Gay Theme, Op. 30; "In Carnival Time," suite for full orchestra, Op. 22 (played in Boston at a Symphony Concert, January 23, 1904); pianoforte pieces, songs, etc. His latest works of importance are "Totenklage," from Schumann's "Braut von Messina," for chorus and orchestra, Op. 33 (first performance at the Singakademie, Berlin, November 22, 1903); Symphony in F minor, Op. 42 (Berlin, 1905); Pianoforte Quintet in F major, Op. 47, first performed at Leipsic, October 20, 1906, with the composer as pianist.

ENTR'ACTE.

MUSIC IN FINLAND.

The *Musical Courier* (London) published in 1899 a sketch of the early history of music in Finland. This article, signed A. Ingman, may be of interest in connection with the performance of Sibelius's Second Symphony.

"For the right judgment of the character of this music a short preliminary sketch as to the origin of the people seems necessary. We learn from history that the Finns belong to a tribe of the Aryan and Turanian race, called Ugro-Finns, being first spoken of in the second

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century by Ptolemæus. About five hundred years later they settled on the Finnish peninsula, gradually driving the Laps, who then occupied the country, towards the North, into those regions now known as Lapland. In the twelfth century Swedish influence took root among the people, when King Erik Yedwardson undertook the first crusade to Finland, the inhabitants of which in 1157 became converts to the Christian faith, the two first bishops—Saint Henry and Saint Thomas—being, by the way, English by birth. By a treaty from 1323 the whole country was subdued, remaining under Swedish government until 1809, when, after several wars with Russia, Tsar Alexander I. became Grand Duke of Finland, confirming, by his 'Act of Assurance to the Finnish people,' their religion, their laws, and their constitution, as runs the edict, 'for the time of his reign and the reigns of his successors.'

'The rich imagination of the Finns and their prominent mental endowments are manifested in their mythology contained in the grand national epic, 'Kalevala.'* The folk-songs testify the deep musical vein of the people. The Finnish tunes are of a simple, melancholy, soft character, breathing the air of the lonely scenery where they were first sung; for there is a profound solitude in that beautiful 'land of the thousand lakes,' as it has been called, a loneliness so entire that it can be imagined only by those who have spent some time there, an autumnal day, for instance, in those vast forests, or a clear summer night on one of its innumerable waters. There is a sublime quietude, something desolate, over those nights of endless light, which deeply impresses the native, and still more strangely touches the mind of the foreigner. At intervals such a one is overcome by those moods, often pictured in the songs, some of which are full of subdued resignation

* Max Muller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shah-nameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenæum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow."—P. H.

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to late, most touchingly demonstrating that the people 'learned in suffering what it taught in song.' The rough climate made the Finns sturdy in resistance, and all the hard trials which in course of time broke in upon them were braved valiantly, until better days dawned again. This theme of a 'hope on, hope ever,' is highly applicable to the nation. Even some of their erotic songs bear this feature,—the rejected lover seldom despairs,—although there are, of course, exceptions of a very passionate colouring. Many are a mere communion with the singer's nearest and truest friend,—the beauty of nature around him.

"The original instrument (constructed somewhat like a harp) to which these idyllic strains were sung is called 'Kantele.'* The national epic, 'Kalevala,' translated into English by Mr. Crawford, contains the ancient myth of the origin of this instrument, beginning with the fortieth canto.

"Wainamoinen, the inspired bard and ideal musician—thus runs the tale—out of the jawbones of a big fish had made himself an uncommonly lovely specimen of an instrument, which he called kantele. For strings he took some hairs from the mane of the bad spirit's (Hiisi's) horse, which gave it a mysterious, bewitching sound. When singing to its accompaniment he, by his soul-compelling mighty melodies, awakened the sympathy of all beings, charming and ruling the powers of nature around him. The sun, the moon, and the stars descended from heaven to listen to the songster who was himself touched to tears by the power of his own song.

"His happiness, however, did not last very long. The harp, his greatest comfort, was lost in the waves, where it was found by the sea nymphs and the water king, to their eternal joy. When sounding the chords to their fair songs of old, the waves carried the tunes along to the shores, whence they were distantly echoed back by the rocks around; and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the clear northern summer nights.

* A kantele was shown at the Paris Exposition of 1889. It was a horizontal sort of the lute as known to the Greeks. It had sixteen steel strings, and its compass was from D, third line of the bass staff, to E, fourth space of the treble staff, in the tonality of G major. Its greatest length was about thirty inches; its greatest width, about ten inches. The late General Neovius, of Helsingfors, invented a kantele to be played with a bow in the accompaniment of song. This instrument looks like a violin box; it has two strings, and requires two players, who, on each side of the instrument, rub a bow on the string nearer him. For a minute description of this kantele and the curious manner of tuning see Victor Charles Mahillon's "Catalogue du Musée instrumental du Conservatoire Royal de Musique de Bruxelles," vol. iii., pp. 9-11 (Ghent, 1900).—P. H.



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"Deploring the loss of his kantele, old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. There he happened to see a young birch complaining of its sad lot: in vain, it said, it dressed itself so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves, nobody enjoyed it. It was born to 'lament in the cold, to tremble at the frost' of the long dreary winter. But the songster took pity upon it, saying that from it should spring the eternal joy and comfort of mankind, and so he carved himself a new harp from the tender birch-tree's wood. For chords he asked the tresses of a beautiful maiden, whom he met in the bower waiting for her lover. By means of this golden hair, her languishing sighs crept into the instrument, which sounded more fascinating than ever the old one did. This restored to the bard the full possession of his supernatural power. His success henceforth was something unheard of.

"The following cantos may be regarded as proofs of the influence of Christianity upon the epic: A maiden, Mariatta, and a child (the Virgin Mary and Christ) came to deprive the bard of his reign. He found that his time had come to an end, and he once more took his harp. He sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the unfathomable depth of space, bequeathing his harp, as a remembrance of him, to his own people for their everlasting bliss.

"The period of musical culture in Finland may be said to have begun about a hundred years ago, when in 1790 the first musical society was founded by members of the University under the leadership of K. V. Salgé. His successor, Fredrik Pacius, was the founder of the national musical development, and to him the merit is due of having given the Finns their beautiful national anthem. Their enthusiasm knew no bounds when, on the solemn never-to-be-forgotten May festival, 1848, this song was first heard in the park of Kajsaniemi, near Helsingfors. The spontaneous inspiration of the music, borne along and carried away by the glowing patriotic spirit of Runeberg's poem 'Wärtland,' makes the composition immortal. As long as the Finnish nation exists 'Wärtland' shall never lose its magnetism and its elevating sway over the hearts of the people." *

* * *

Let us add to the sketch of Ingman. For much of the information

* Pacius was born at Hamburg in 1809; he died at Helsingfors in 1891. A pupil of Spohr, he was an excellent violinist, and he was active as composer and conductor. He founded orchestral and choral societies at Helsingfors, and was music teacher at the University. His "Kung Carls jakt," produced in 1852, was the first native Finnish opera. His opera "Loreley," produced in 1887, was more in accordance with the theories of Wagner. Pacius wrote a lyric "Singspiel," "The Princess of Cyprus," a symphony, a violin concerto, choruses, songs, etc. His hymn, "Suomis Sang" (text by the Finnish poet, Emil von Qvanten), is, as well as his "Wärtland" ("Our Country"), a national song.—P. H.

about the present condition of music in Finland we are indebted to Dr. Karl Flodin, of Helsingfors.

The national epic, "Kalevala," and the lyric poems known under the collective name "Kanteletar" were first transcribed and arranged by Elias Lönnrot (1802-84). The first composer who was born in Finland and made a name for himself was Bernhard Crusell (1775-1838), who lived for the most part in Sweden and Germany. A famous clarinetist, he set music to Tegnér's "Frithjof," and he wrote an opera, "Die kleine Sklavin."

The father of Finnish music was Pacius, to whom reference has already been made. His son-in-law, Dr. Karl Collan (1828-71), wrote two popular patriotic marches with chorus, "Wasa" and "Savolaisen laulu." Filip von Schantz (1835-65), conductor, composed cantatas, choruses, and songs. Carl Gustaf Wasenius, of Abo, which was formerly the capital of Finland, conductor, composer, and director of an organ school, died an old man in 1899. Conrad Greve, of Abo, who wrote music to Fredrik Berndtson's play, "Out of Life's Struggle," died in 1851, and A. G. Ingelius, a song writer of wild talent, died in 1868. Other song writers were F. A. Ehrström (died in 1850), K. J. Möhring (died in 1868), teacher and conductor at Helsingfors, Gabriel Linsen, born in 1838.

Richard Falten, born in 1835, succeeded Pacius as music teacher

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at the University of Helsingfors. He founded and conducted a choral society; he is an organist and pianoforte teacher. He has composed a cantata, choruses, and songs.

Martin Wegelius, born in 1846, is director of the Music Institute of Helsingfors, which is now about twenty years old. Busoni once taught at this Institute. Wegelius has composed an overture to Wecksell's tragedy, "Daniel Hjort," cantatas, choruses, and he has written treatises and a "History of Western Music."

Robert Kajanus, born in 1856, is the father and the conductor of the Philharmonic Society of Helsingfors. He has made journeys with this orchestra and Finnish singers in Scandinavia, Germany, France, and Belgium, and with his symphony chorus he has produced at Helsingfors Beethoven's Mass in D, Berlioz's "Romeo and Juliet" and "Damnation of Faust," Bach's Mass in B minor, and other works of importance. Among his own compositions are the symphonic poems, "Kullervos Trauermarsch" and "Aino," illustrative of subjects in the "Kalevala"; Finnish Rhapsodies; an orchestral suite, "Recollections of Summer," which are founded on folk-songs or folk-dance rhythms.

Armas Järnefelt, born in 1869, has composed orchestral suites and symphonic poems, as "Korsholm." The death of Ernst Mielck, who died at Lucarno at the age of twenty-two, was a severe loss, for his orchestral compositions, among them a symphony, had attracted marked attention. Oskar Merikanto, born in 1868, has composed an opera, "The Maiden of Pohja," and songs; Erkki Melartin, born in 1875, who studied under Wegelius and afterward at Vienna and in Italy, has written songs and a Symphony in C minor, which was played at Helsingfors in a revised form in the season of 1905-1906. Dr. Ilmari Krohn, a music teacher at the University, has composed motets and instrumental works; Emil Genetz, born in 1852, has written choruses for male voices, among them the patriotic hymn, "Herää Suomi!" ("Awake, O Finland!"); and Selim Palmgren, born in 1878, has com-

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posed songs and pianoforte pieces, among them a concerto produced at Helsingfors in the season of 1904-1905.

Wegelius, Kajanus, Krohn, and Merikanto studied at Leipsic, and Kajanus with Svendsen when the latter was living at Paris. Järnefelt studied with Massenet, and Mielck with Max Bruch.

* * *

Finnish singers. Johanna von Schoultz in the thirties of the last century sang successfully in European cities, but she fell sick, left the stage, and died alone and forgotten in her native land. Ida Basilier, an operatic coloratura singer, now lives in Norway. Emma Strömmer-Achté, herself a successful singer, is the mother of Aino Achté (or Ackté) of the Paris Opéra and now of the Metropolitan, New York. Aino was born at Helsingfors, April 23, 1876, studied at the Paris Conservatory, where she took the first prize for opera in 1897, and made her début as Marguerite at the Opéra, Paris, October 8, 1897. Her younger sister Irma is also a singer of reputation in Finland. Emma Engdahl-Jägersköld created the part of Loreley in Pacius's opera, and has sung in Germany. Alma Fohström-Rode,* a member of the Moscow opera, has sung in other countries, especially in Germany. Elin Fohström-Tallqvist, a coloratura singer, is her sister. Hortense Synnerberg, mezzo-soprano, has sung in Italy and Russia.† Maikki Järnefelt is known in German opera-houses, and Ida Ekman is engaged at Nuremberg. Adée Leander-Flodin, once of the Opéra-Comique, Paris, has made concert trips in Scandinavia and South America. Filip Forstén became a teacher in Vienna, Hjalmar Frey is a member of the Court Opera of St. Petersburg, and Abraham Ojanperä now teaches at the Music Institute of Helsingfors.

Karl Ekman and Mrs. Sigrid Sundgrén-Schnéevoigt are pianists of talent, and the husband of the latter, Georg Schnéevoigt, is a violoncellist and a conductor of repute. He is now a conductor of the Kaim Orchestra (Munich).

There are many male choruses in Finland. The "Muntra Musikanter," led by Gösta Sohlström, visited Paris in 1889. A picked chorus from the choral societies gave concerts some years ago in Scandinavia, Germany, and Holland. The churches all have their choir of mixed voices and horn septet. At the Music Festival at Helsingfors in 1900 about two thousand singers took part.

Mr. Charles Gregorowitsch, a Russian by birth, for some years concert-master at Helsingfors, gave a recital in Boston, February 27, 1897, and played here at a Symphony Concert, December 7, 1901.

* Alma Fohström made her first appearance in the United States at the Academy of Music, New York, as Lucia, November 9, 1885. She sang at the Boston Theatre in 1886: Zerlina in "Fra Diavolo," January 5, 13; Maritana (in Italian), January 7; Margherita in Gounod's "Faust," January 11; and Martha in Flotow's opera, January 16. She also sang in a Sunday night operatic concert.

† A Mme. Synnerberg visited Boston in March, 1890, as a member of the Abbey, Schoeffel and Grau Company, and sang the parts of Emilia in Verdi's "Otello" and "Azucena."

(Born at Tavastehus, Finland; now living at Helsingfors.)

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer," 24 pp. (1906), will best serve as an introduction to the description of this symphony. See also the entr'acte.

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his

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neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees* to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose and possessed of a latent energy which, once aroused, is not easily diverted or checked.

... "Many so-called Finnish folk-songs being of Scandinavian origin. That the Finns still live as close to Nature as their ancestors,

* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects, —greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers.—P. H.

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is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm, and Järnefelt, and in the music of Sibelius.

... ‘Sibelius’s strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius’s irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate, Sibelius’s melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*:—the rhythm in which the traditional poetry of the Finns

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is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena which lends itself to every variety of emotional curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance, and sometimes has a mysterious, penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way, which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament.

... "Like Glinka, Sibelius avoids the crude material of the folk-song; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention.'"

This symphony was composed in 1899. It was published in 1902.

It was performed in Berlin in July, 1900, at a concert of Finnish music led by Kejanus. It was played by the Royal Orchestra in Dresden, November 17, 1903, and performed in London under Mr. Henry J. Wood's direction, October 13, 1903.

It is scored for two flutes, two oboes, two clarinets, two bassoons,

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I. Introduction: *Andante ma non troppo*, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody which has much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. *Allegro energico*, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, *piano ma marcato*, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, *pianissimo*, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. *Andante, ma non troppo lento*, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation.

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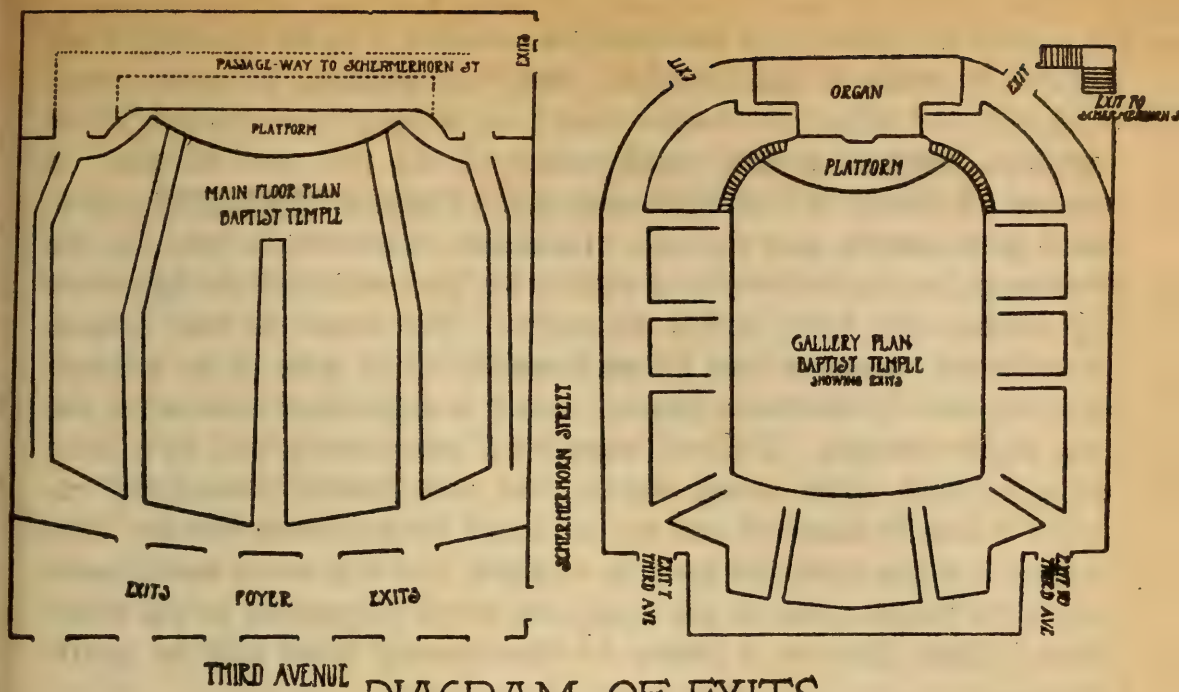


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A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, *un poco meno andante*, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, *molto tranquillo*. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, *Andante assai*, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

* * *

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University

of Helsingfors in 1885. He soon abandoned the law for music. He studied at the music school of Martin Wegelius at Helsingfors, then with Albert Becker at Berlin (1889-90) and with Fuchs and Goldmark at Vienna (1890-91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*"*

His chief works are the Symphony No. 1, E minor, Symphony No. 2, D major (1901-1902),—it is said that he has recently completed a third symphony; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela" and "Lemminkäinen's Home-faring"); "Finlandia," symphonic poem, Op. 27; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Varsang"; "En Saga," tone poem; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic concert, November 30, 1906; "Des Feuer's Ursprung," cantata; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra; Sonata for pianoforte, Op. 12; "Kylliki," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, and transcriptions for the pianoforte of his songs; choruses, and many songs, Op. 13, 31, 36, 37, 38,—fifteen have recently been published with English words.

* **

Sibelius's Symphony No. 2, D major, was played in Boston at a concert of the Boston Symphony Orchestra, March 12, 1904.

* This stipend is still granted.

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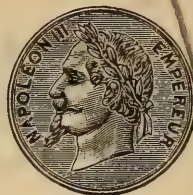
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Goldmark Overture to "Sakuntala," Op. 13

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Glazounoff Symphony in B-flat major, No. 5, Op. 55

- I. Moderato maestoso; Allegro.
 - II. Scherzo: Moderato; Pochissimo meno mosso.
 - III. Andante.
 - IV. Allegro maestoso.
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OVERTURE TO "SAKUNTALA," IN F MAJOR, OP. 13. . CARL GOLDMARK

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This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic concert, Vienna, December 26, 1865. The first performance in Boston was at a concert of the Harvard Musical Association, December 6, 1877. The following preface is printed in the full score:—

For the benefit of those who may not be acquainted with Kalidasa's famous work, "Sakuntala," we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The introduction opens, *Andante assai* in F major, 3-4, with rich and sombre harmonies in violas, 'cellos (largely divided), and bas-

* Yet the latest biographer of Goldmark—Otto Keller, of Vienna—gives the erroneous date, 1832, still found in some recent biographical dictionaries of musicians. See Keller's "Carl Goldmark" (Leipsic, s. d., in the "Moderne Musiker" series).

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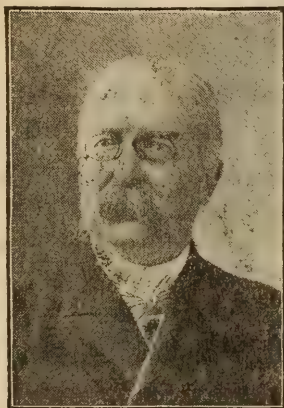
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soons. Mr. Apthorp fancies that the low trills "may bear some reference to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to Moderato assai, F major (3-4 or 9-8 time). A clarinet and two 'cellos in unison sing the chief theme over soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the "Love-theme"; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a counter-theme. The figuration has soon a more lively rhythmic character, and a short crescendo leads up to a modulation to A minor, poco più mosso, in which the brass instruments give out a third theme, a hunting tune. This theme is developed; it is used in turn by brass, woodwind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (Andante assai in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief theme. The sombre theme of the introduction is heard in the basses. The pace grows livelier (più mosso, quasi Allegro), and the music of the hunt is heard. The climax of the crescendo is reached in F minor, and a cadenza for wind instruments and strings, broken by loud chords,



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leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme, which leads to a full orchestral outburst on the two chief themes in conjunction,—first theme in woodwind and violins, second theme in horns in unison. A free climax, which begins with the hunting theme, which is now naturally in F major, brings the brilliantly jubilant close.

The overture is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, harp (if possible, two harps), and strings. It is dedicated to Ludwig Lakenbacher.

Schubert thought in 1820 of writing an operá based on the story of Sakuntala. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manuscript some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Von Perfall's opera in three acts, text by Teichert (Tischbein), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, "Sacountala," by L. E. E. de Rey (scenario by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, "Sakuntala," was produced at Vienna, October 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885.

Pierre de Bréville wrote incidental music for A. F. Herold's adaptation, "L'Anneau de Sakuntala" (Théâtre de l'Œuvre, Paris, December 16, 1895), when the part of the heroine was taken by Miss Mery.

The drama of Kalidasa was played for the first time in English in the Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899. An adaptation in German, by Marx Moeller, May 1, 1903, was produced at the Royal Theatre, Berlin.

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"Sakuntala" was produced by the Progressive Stage Society at the Madison Square Garden concert hall, June 18, 1905. Jones's metrical translation was used. Miss Eda Bruna took the part of Sakuntala, Mr. Edmund Russell that of the "Emperor Dushyanta," and Mr. Nathan Aronson that of the "King's charioteer." The New York *Sun* said it was "mounted with many pretty costumes and effects, of which Mr. Russell, with his four changes of costume, his thumb rings, and his elegant set of turquoises, was by far the prettiest. The play, interpreted by various undergraduates and late graduates of dramatic schools, assisted by Mr. Russell and two or three real actors, was presented on a bare stage. At the rear ran a balcony arrangement, and a potted palm represented the forest of a terrestrial paradise in which the first act is supposed to take place. Real live East Indians from Mr. Russell's retinue acted as ushers and peddled programmes."

* *

The shyness of Goldmark is proverbial, but no published account of the man is so picturesque as that given by the late W. Beatty-Kingston, who made his acquaintance through Hellmesberger during the winter of 1866-67. "A meek little man of thirty-four,* but already slightly bent and grizzled, timid and retiring in manner, of apologetic address, shabby appearance, and humble bearing. Before Hellmesberger took him up and made his works known to the musical public of the Austrian capital, Goldmark had undergone many trials and disappointments, as well as no little actual privation. Although his chamber-music and songs made a decided hit shortly after I came to know him, it was not till nine years later—and then only through his steadfast friend's influence with the Intendant of the Imperial theatres—that his grand opera, 'The Queen of Sheba,' a work teeming with gorgeous Oriental color, was brought out at the Hofoper. Goldmark's was one of those gentle natures that are intensely grateful for the least encouragement. A word or two of judicious praise anent any work of his composition would at any moment dispel the settled sadness of his expression, and cause his dark features to brighten with lively

*Goldmark was then in his thirty-seventh year.

GLOVES MAY BE RIGHT
AND NOT BE FOWNES

BUT THEY CAN'T BE

FOWNES

AND NOT BE RIGHT.

pleasure. I have often watched him during rehearsals of his quartet and quintet, sitting quite quiet in a corner and not venturing to make a suggestion when anything went wrong, though his eyes would flash joyously enough when the performers happened to hit off the exact manner in which he wished his meaning interpreted. A less talkative person, for a musical composer, it would be difficult to discover.

"Even when he was amongst his professional brethren, who were, for the most part, extremely kind to him, he would nervously shrink from mixing in conversation, and open his lips to no one but his cigar for hours at a stretch. If abruptly addressed, he was wont to cast a deprecatory glance at his interlocutor, as though he would mildly exclaim: 'Don't strike me, pray; but you may if you will!' That being 'the sort of man he was,' it is not surprising that I failed to become very intimate with Carl Goldmark, although I heartily admired some of his compositions, and was for a long time ready at any moment to develop a strong liking for him. But it is easier to shake hands with a sensitive plant, and elicit a warm responsive grip from that invariably retiring vegetable, than to gain the friendship of a man afflicted with unconquerable diffidence. So, after several futile attempts to break down Goldmark's barriers of reserve, by which I am afraid I made him exceedingly uncomfortable, I resolved to confine my attention to his music."

* * *

Beatty-Kingston speaks of the long delay in producing "The Queen of Sheba." Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the Life of his father, does not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrba thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's "Feramors." Furthermore, he intimates that the delay was due chiefly to the instigations of Ober-Inspector Richard Lewy. The opera was produced March 10, 1875, with Materna as Queen Balkis and Mr. Gericke as conductor.

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THE GOODWIN

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings.

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tchaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885-89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tchaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tchaikowsky's *Life* of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tchaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876-77. On his return he joined the faculty of the Moscow Conservatory. That Tchaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tchaikowsky's *Life*. Tanéïeff has composed a symphony (played here at a Symphony Concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture, "The Oresteia" (played here at a Symphony Concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part-songs, "Sunrise," has been sung here two or three times.

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There is prelude. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernable. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive prelude the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. *Pochissimo meno mosso.* The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After prelude on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important

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(a) Andantino
(b) Assez vif et bien rythmé
 3. J. M. Leclair . . . Sonata for Violin and Viola, in D
1697-1764 . . . major (with Pianoforte)
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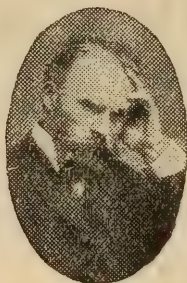
themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced by clarinets, bassoons, violas, violoncellos, while double-basses and kettledrums maintain a pedal-point.

* * *

Alexander Constantinovitch Glazounoff is the son of a rich bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or, non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time, with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in

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E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, much to the disgust of certain hide-bound conservatives. Thus, a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung*.")

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are seven symphonies; a Suite Caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets; a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Age," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905). He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he is the editor of a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second

* For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition is introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection is of course repugnant to the general public. "A. G." adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named "Russian," but are only the amusement of a fraction of Russian composers, members of the "Musical Left," or the "Young Russian School." Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; "but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere." Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers are admired throughout Russia.



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theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

**

Tschaikowsky corresponded with Glazounoff, and was fond of him. He saw him in St. Petersburg the night (November, 1893) before he was attacked with cholera. Tschaikowsky had been to the play, and had talked with the actor Varlamoff in his dressing-room. The actor described his loathing for "all those abominations" which remind one of death. Peter laughed and said: "There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel I shall live a long time." He then went to a restaurant with two of his nephews, and later his brother Modest, entering, found one or two other visitors with Peter, among them Glazounoff. "They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white wine and soda-water. We went home about two A.M. Peter was perfectly well and serene."

Peter wrote * to his brother Modest, September 24, 1883: "I bought Glazounoff's quartet in Kieff, and was pleasantly surprised. In spite of the imitations of Korsakoff, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher

* The translations into English of these excerpts from Tschaikowsky's correspondence are by Mrs. Rosa Newmarch.

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helped him in this. I recommend you to buy the quartet and play it for four hands." This work must have been the String Quartet in D, Op. 1, composed some time between Glazounoff's fifteenth and seventeenth birthdays.

Tschaikowsky wrote to Glazounoff from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invitations to dinners and suppers. . . . I much regret that the Russian papers have said nothing as to my victorious campaign. What can I do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curious: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions, of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at the Festival. Klindworth intends to produce a Russian work at his concert in Berlin. I recommended him Rimsky-Korsakoff's 'Capriccio Espagnol' and your 'Stenka Razine.'" But this first symphony was in E major, not in E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

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Early in 1890 Tschaikowsky was sojourning in Florence. He wrote this extremely interesting letter to Glazounoff: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me. A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either in the blue sky of Italy, in the sun that shines from it, in the architectural beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain two months hence, and my imagination will no longer take color from its surroundings?"

"But enough of this! I am working hard. Whether what I am

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doing is really good is a question to which only posterity can give the answer.

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Alfred Bruneau wrote in his "Musiques de Russie et Musiciens de France" (Paris, 1903), after a short study of the "Cabinet," or "Big Five,"—Balakireff, Borodin, Moussorgsky, Cui, and Rimsky-Korsakoff, who could not endure the name of Anton Rubinstein as a composer and looked skew-eyed at Tschaikowsky as a "cosmopolite,"—these words concerning Glazounoff, their pupil and disciple: "His instrumentation has marvellous clearness, logic, and strength, and a brilliance that sometimes dazzles. His sureness of hand is incomparable. But, to say everything,—and I have the habit of saying everything,—I wish that his truly extraordinary activity might slacken a little to the advantage of a high originality which I believe is in him, but to

* "Rhapsodie Orientale" for Orchestra, Op. 29.

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which he does not give the opportunity for a complete manifestation. He should fulfil the promise of his beginning; he should be the creator on whom we reckon,—in a word, the man of his generation, a generation younger than that of the composers who were at first his counsellors. The new years, continuing the eternal evolution of ideas, necessitate new attempts."

* * *

Mrs. Newmarch, in her article to which reference has already been made, has this to say about Glazounoff:—

"Glazounoff's activity has been chiefly exercised in the sphere of instrumental music. Unlike so many of his compatriots, he has never been attracted to opera, nor is he a prolific composer of songs. Although partly a disciple of the New Russian School, he is separated from Balakireff, Rimsky-Korsakoff, and Moussorgsky by his preference for classical forms in music. From the outset of his career he shows a mastery of technical means such as we are accustomed to associate only with full maturity. Perhaps on account of this facility some of his earlier works suffer from over-elaboration and a redundancy of accessory ideas. But the tendency of his later compositions is almost always toward greater simplicity and clearness of expression. Glazounoff's music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of restrained melancholy. His harmony is far more distinctive and original and frequently full of picturesque suggestion. As a master of orchestration, he stands, with Rimsky-Korsakoff, at the head of a school pre-eminently distinguished in this respect. Although Glazounoff has made some essays in the sphere of programme music in the symphonic poems, 'Stenka Razine,' 'The Forest,' and 'The Kremlin,'—and more recently in the suite, 'Aus dem Mittelalter,'—yet his tendency is mainly toward classical forms. At the same time, even when bearing no programme, much of his music is remarkable for a certain descriptive quality. The last to join the circle of Balakireff, he came at a time when solidarity of opinion was no longer essential to the very existence of the New Russian School. It was natural that, more than its earlier members, he should pass under other and cosmopolitan influences. The various phases of his enthusiasm for Western composers are clearly traceable in his works. In one respect Glazounoff is unique, since he is the only Russian composer of note who has been seriously dominated by Brahms. But, although he has ranged himself

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with the German master on the side of pure musical form, a very cursory examination of their respective works suffices to show how much less 'abstract' is the music of the Russian composer than that of Brahms. Even while moving within the limits of conventional form, Glazounoff's music is constantly suggesting to the imagination some echo from the world of actuality. It is in this delicate and veiled realism—which in theory he seems to repudiate—that he shows himself linked with the spirit of his age and his country. The strongest manifestation of his modern and national feeling is displayed in the energetic and highly-colored music of the ballet 'Raymonda.' Comparing this work with Tschaikowsky's ballet, 'The Sleeping Beauty' it has been said that while in the latter each dance resembles an elegant statuette, 'bizarre, graceful, and delicate,' the former shows us 'colossal groups cast in bronze,'—life viewed at moments of supreme tension and violent movement, caught and fixed irrevocably in gleaming metal. It proves that this Russian idealist has moods of affinity with the realism and oriental splendor of Rimsky-Korsakoff and Borodin. The ballet 'Raymonda' and its musical antithesis, the Sixth Symphony, with its wonderful contrapuntal finale, are probably the most popular of Glazounoff's works.

"Apart from his art, Glazounoff's life has been uneventful. Few composers have made their début under more favorable auspices, or have won appreciation so rapidly. Nor has he ever experienced the sting of neglect or the inconvenience of poverty."

Mrs. Newmarch also tells us that Glazounoff is endowed with a phenomenal musical memory. He himself has said: "At home we had a great deal of music, and everything we played remained firmly in my memory, so that, awakening in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening." "His most remarkable feat in this way," adds Mrs. Newmarch, "was the complete reconstruction of the overture to Borodin's opera, 'Prince Igor.'"

The name of Belaïeff, the publisher, must necessarily be associated with that of Glazounoff. Belaïeff, who had gained a great fortune as

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a merchant in grain, offered to publish at his own cost the compositions of Glazounoff, his intimate friend. The young musician accepted the proposition, but he insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïeff gave at his own expense, in St. Petersburg, concerts devoted exclusively to the works of the younger school, and it was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïeff, born at St. Petersburg, February 22, 1836, died there January 10, 1904. He founded his publishing-house in 1885; in the same year the Russian Symphony Concerts; and in 1891 the Russian Chamber Music Evenings. His firm was changed by his will into a fund directed by Glazounoff, Liadoff, and Rimsky-Korsakoff.

* * *

These works of Glazounoff have been performed in Boston: Symphony Orchestra: "Poème Lyrique," October 16, 1897; Symphony No. 6, October 21, 1899, January 5, 1901; Suite from the ballet "Raymonda," January 25, 1902; Ouverture Solennelle, Op. 73, February 15, 1902; Symphony No. 4, in E-flat, October 24, 1903, January 2, 1904 (by request); Carnival Overture, April 9, 1904; "The Kremlin," symphonic picture in three parts, January 27, 1906.

The symphonic poem, "Stenka Razine," was performed at a Chickering Production Concert, Mr. Lang conductor, March 23, 1904.

The Nocturne from the suite "Chopiniana" was played at a "Pop" Concert, under the direction of Mr. Max Zach, May 19, 1897; the Polonaise from the same suite was played at a "Pop" Concert, under Mr. Zach's direction, May 28, 1897.

String Quintet in A major, Op. 39 (Boston Symphony Quartet), January 2, 1905.

Five novelettes for string quartet, Op. 15 (Adamowski Quartet), November 23, 1898 (Nos. 3 and 2, December 22, 1903); Boston Symphony Quartet (October 30, 1905).

Mr. Siloti played the pianoforte étude, "The Night," Op. 31, No. 3, February 12 and March 12, 1898, and the Prelude, Op. 25, No. 1, February 14, 1898. Mr. Gabrilowitsch played the first pianoforte sonata, Op. 74, November 17, 1906. Mr. Félix Fox played the first movement of the second pianoforte sonata, Op. 75, November 20, 1906.

This list is probably not complete.

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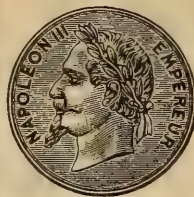
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PROGRAMME.

Elgar Overture, "In the South," Op. 50

Chadwick Symphonic Poem, "Cleopatra"

Beethoven Symphony in A major, No. 7, Op. 92

- I. Poco sostenuto; Vivace.
 - II. Allegretto.
 - III. Presto; Presto meno assai.
 - IV. Allegro con brio.
-

There will be an intermission of ten minutes before the symphony.

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OVERTURE, "IN THE SOUTH" (ALASSIO), OP. 50.

EDWARD WILLIAM ELGAR

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

This overture was produced at the Elgar Festival at Covent Garden Theatre, London, March 16, 1904, the third day of the festival. The composer conducted the overture. The programme was as follows,—Part I.: "Froissart" Overture; Selection from "Caractacus" (Mme. Suzanne Adams, Mr. Lloyd Chandos, Mr. Charles Clark); Variations on an Original Theme. Part II.: New Overture, "In the South"; "Sea Pictures," sung by Mme. Clara Butt; Overture, "Cockaigne"; Military Marches, "Pomp and Circumstance."

The first performance in the United States was by the Chicago Orchestra at Chicago, Theodore Thomas conductor, November 5, 1904. The overture was played in New York by the New York Symphony Orchestra, November 6, 1904.

The overture was performed in Boston at a concert of the Boston Symphony Orchestra, December 30, 1905.

The overture, as we are told, "was conceived on a glorious spring day in the Valley of Andora," and it is meant "to suggest the Joy of Living in a balmy climate, under sunny skies, and amid surroundings in which the beauties of nature vie in interest with the remains and recollections of the great past of an enchanting country." This inscription is on the last page of the manuscript score: "Alassio, Moglio, Malvern, 1904. Dedicated to L. F. Schuster"; also these lines from Byron's "Childe Harold's Pilgrimage" (Canto IV., xxv., xxvi.):—

" . . . a land
Which *was* the mightiest in its old command,
And *is* the loveliest, . . .
Wherein were cast . . .
. . . the men of Rome!
Thou art the garden of the world."

Mr. A. A. Jaeger is the author of a long and detailed analysis of the overture. We quote from this as follows, for the analysis is said to have the sanction of the composer:—

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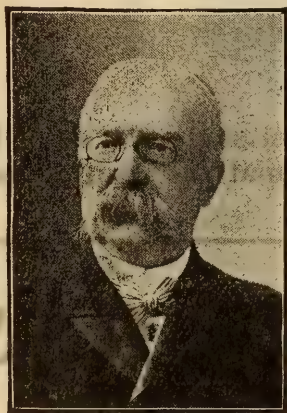
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"After two introductory bars the first subject (or rather the first of a series of themes, all in E-flat, forming together the first subject, as it were) is announced by clarinets, horns, violas, and 'cellos, to the accompaniment of joyously whirring string tremolandos and chords for harps and wood-wind. Vivace, E-flat, 3-4. It is constructed sequentially of a lusty, spontaneously conceived open-air phrase of six notes. This may be said to form the motto of a work which is altogether as healthy a piece of open-air music as modern art can show." Tributary motives and developments follow. "After a brilliant presentation of the whole of the first subject by the full orchestra (except harps) a descending quaver scale-passage, strongly accentuated off the beat, so as to anticipate a change of rhythm, plunges headlong into a broad and very richly scored passage. It is of an exulting character, as if the composer were in a mood to sing *his* version of 'Be embraced in love, ye millions.' We imagine him in the happiest, serenest frame of mind, at peace with himself and all mankind, and satisfied with life and the best of all possible worlds. Note the way in which the trombones, '*f* ma dolce e con gran espressione,' creep up by semitones through a whole octave, and how immediately afterwards the passage is treated in double counterpoint. That is to say, the same chromatic ascent of the scale of E-flat is made by flutes, clarinets, and strings (in three octaves), while the descending upper part is assigned to oboes, English horn, horns, 'cellos, and harps, but with this difference, that the melody is slightly varied by the substitution of a brighter rhythm for the even dotted crotchets. Meanwhile, between this nobly sustained flow of deep sentiment we hear the three trumpets in unison *fff*, and later on the trombones, etc., give ex-



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pression to a healthy *joie de vivre* by jubilant blasts of the motto phrase. . . .

"Gradually a calmer mood comes over the music, and we reach an episode in C minor. The strings are muted, and wood-wind (clarinet and English horn) and violins are heard in a little dialogue which seems to have been suggested by 'a shepherd with his flock and his home-made music.' . . . The cretic* rhythm is again characteristically prominent. As the music dies away in softest *ppp*, the drums and double-basses sound persistently three crotchet C's to the bar, and continue to do so for some time, even after the long-delayed second subject proper of the overture has commenced in 2-4 time, and, unexpectedly, in the key of F.

"So far the thematic material has been largely constructed of short sequences. The new subject, on the other hand, is a long-drawn, finely-curved melody of shapely form. . . . Tinged with a sweet sadness, it doubtless meant to suggest the feeling of melancholy which is generally co-existent with the state of happiness resulting from communion with nature, a melancholy which in this case, however, may be supposed to have been produced by contemplating the contrast (shown nowhere more strikingly than in Italy) between the eternal rejuvenescence of nature and the instability of man's greatest and proudest achievements. The melody is announced by first violins, tutti, and one each solo viola and 'cello. It is immediately repeated in the higher octave. . . . A melody in the same gentle mood follows, and is heard several times on the tonic pedal F. . . .

"The working-out section commences with the episodic matter,

* Cretic: a metrical foot consisting of one short syllable between two long. See Rowbotham's "History of Music," vol. ii. pp. 192 *seq.* (London, 1886), for a description of Cretan dances and metres. "And it is to Crete we must go if we would see the dancers, for already in Homer's time the Cretans were the dancers of the world. . . . But what is the Cretic foot *par excellence*, that shall stand out amid this galaxy of feet, as Betelgeuze in the constellation of Orion? And it was also called *παιών*, or the 'striking foot,' because it differed from the dactyl in this, that the last step was struck almost as heavily as the first, and dwelt on as long, and it differed from the dactyl as our Varsoviana does from the waltz, but there it was at the end of each foot. And it speaks of dainty treading and delicate keeping of time, for it is in 5 time, which is a time hard to hit." See also the word "amphimacer" as explained by Coleridge:—

"First and last being long, middle short, Amphimacer
Strikes his thundering hoofs like a proud, high-bred racer."—Ed.

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with which is presented a passionately ascending sequence, as if the composer were rousing himself from a deep reverie." Trumpets call and the music grows more and more animated. "We reach a second very important episode, grandioso, in which the composer has aimed to 'paint the relentless and domineering *onward* force of the ancient day, and give a sound picture of the strife and wars of a later time.' First we have this bold and stately phrase, very weightily scored for the full orchestra, except flutes. It is followed by another forceful passage, in which clashing discords are constructed downwards, to resolve at every eighth bar. Soon the music grows even more emphatic through the cretic rhythm. With almost cruel insistence the composer covers page after page with this discordant and stridently orchestrated, but powerfully suggestive, music. It is as if countless Roman cohorts sounded their battle-calls from all the corners of the earth. . . . It is a wild scene which the composer unfolds before us; one of turbulent strife, in which many a slashing blow and counter-blow are dealt in furious hand-to-hand fight. Now and again we hear the motto phrase rattled out *ff*, and the Roman motif (grandioso) seems to exhort the warriors to carry their eagles victorious through the fray, that *Senatus populusque Romanus* may know how Roman legions did their duty. Gradually the clamor subsides, and, with a high G brightly sounded on the glockenspiel, we are back in the light of the present day.

"A curious passage seems to suggest the gradual awakening from the dream, the bright sunshine breaking through the dust of battle beheld in a poet's vision of a soul-stirring past: chords of C major, played on the first beat of every alternate bar, are several times followed by five descending quavers, B major chords, for muted violins and violas, while C major is strongly suggested throughout by the fifth, C-G, sustained as a double pedal by 'cellos. Thus the music finally glides into unmistakable C major, to reach yet another episode." A solo viola plays a melody below an accompaniment for the first violins, *divisi in tre*, four solo second violins, and harps,—"the lonely shepherd's plaintive song, floating towards the serene azure of the Italian sky. A repetition of the song in E is commenced by the first horn and continued by the violins and violas, throughout in the softest *pp*." Snatches of other

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themes are heard, and the mood is sustained "until the solo viola, unaccompanied, pauses on a long-sustained G without finishing its melody." This is the signal for the recapitulation, which begins with the first theme *pp*, "but soon proceeds in the exuberant spirit of the exposition."

There are new modifications and developments. The coda begins *allegro molto*, but *piano*, with the rhythmically changed motto phrase, "which is tossed about with ever-increasing animation from instrument to instrument." The theme *nobilmente*—"Be embraced in love, ye millions"—is presented with pomp and gorgeousness of orchestration. The motto phrase, vociferated by the brass, is combined with this theme. The overture is brought to the end in the key of E-flat with the phrase "which has stood throughout for the brave motto of Sunshine, Open Air, and Cheery Optimism."

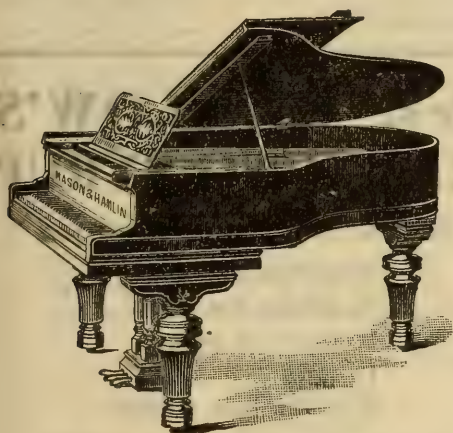
The overture is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, bass drum, snare-drum, cymbals, triangle, glockenspiel, harp, and strings.

* * *

The original programme of the Elgar Festival, we are told, gave hints as to the origin of certain episodes in the overture. Thus there was a quotation from Tennyson's "Daisy." "A ruined fort, we are informed in the programme," wrote Mr. Vernon Blackburn, "recalled the 'drums and trappings' of a later time; the quotation is not exactly apt, for Sir Thomas Browne in his 'Urn Burial' dwells in this

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magnificent phrase upon the 'drums and tramlings of three conquests.'* Elgar, however, sufficiently realizes the magnificence of Cæsar's genius, apart from any pedagogic pedantry."

The *Musical Times* of April, 1904, speaking of the solo viola melody, played at the festival by Mr. Speelman, said: "We may here correct an error into which Dr. Elgar's fondness for a joke has led the writers of the excellent analyses for the third concert programme, Messrs. Percy Pitt and Alfred Kalisch. Their statement that 'the tune is founded on a *canto popolare*, and that the composer does not know who wrote it,' is misleading. The tune is Dr. Elgar's own."

SYMPHONIC POEM, "CLEOPATRA" . . . GEORGE WHITFIELD CHADWICK

(Born at Lowell, Mass., on November 13, 1854; now living in Boston.)

Mr. Chadwick composed this symphonic poem in the summer and fall of 1904. The first performance was at the Worcester (Mass.) Music Festival of 1905 (September 29), when Mr. Franz Kneisel conducted the orchestra.

The work is scored for full modern orchestra, including an English horn, a bass clarinet, three trumpets, and a celesta.

The following analysis was prepared for the programme book of the Worcester Festival with the sanction of the composer.

"The life of Antony by Plutarch contains many vivid situations which are susceptible of musical illustration in the modern sense, and those having the most direct reference to Cleopatra have been chosen for musical suggestion in this piece, although the action of the tragedy is not literally followed.

"The symphonic poem opens (F major, andante sostenuto) with an

* The fifth chapter of Sir Thomas Browne's "Urn Burial" begins: "Now since these dead bones have already out-lived the living ones of Methuselah, and in a yard under ground, and thin walls of clay, out-worn all the strong and specious buildings above it; and quietly rested under the drums and tramlings of three conquests: what prince can promise such diuturnity unto his relicks, or might not gladly say,

"'Sic ego componi versus in ossa velim?'"—ED.

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undulating motive for flutes and harps, suggesting the voyage on the Cydnus, which, after a climax for the whole orchestra, is succeeded by an allegro agitato depicting the approach of Antony and his army. A bold military theme (allegro marziale, D major), in which the brass and percussion instruments play an important rôle, is worked up to a powerful climax, but soon dies away in soft harmonies for the wind instruments and horns. The Cleopatra theme then begins, first with a sensuous melody for the violoncello (F major), repeated by the violins and afterwards by the whole orchestra.

“The key now changes to D-flat (*molto tranquillo*). Strange harmonies are heard in the muted strings. The English horn and clarinet sing short, passionate phrases, to which the soft trombones later on add a sound of foreboding. But suddenly the Cleopatra theme appears again, now transformed to vigorous allegro, and Antony departs to meet defeat and death. (F minor, *allegro moderato*.)

“The Antony theme is now fully worked out, mostly in minor keys and sometimes in conjunction with the Cleopatra motive. It ends with a terrific climax on the chord of C-flat, and after a pause the introductory phrases are again heard. A long diminuendo, ending with a melancholy phrase for the viola, suggests his final passing, and Cleopatra’s lamentation (D minor) follows at once.

“In this part much of the previous love music is repeated, and some of it is entirely changed in expression as well as in rhythm and instrumentation. At last it dies away in mysterious harmonies with muted horns and strings.

“The work closes with an imposing *maestoso* in which the burial of Antony and Cleopatra in the same grave is suggested by the two themes now heard for the first time simultaneously. For this, Shakespeare’s line is, perhaps, not inappropriate: ‘She shall be buried by her Antony. No grave on earth shall hold a pair so famous.’”

* *

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OPÉRAS.

"Antonius und Kleopatra," text by Mosenthal, based on Shakespeare's play, music by the Count Sayn von Wittgenstein (Graz, 1883; Metz, 1903; Strasburg, 1904).

"Cleopatra," Castrovillari (Venice, 1662), Matteson (Hamburg, 1704), Anfossi (Milan, 1779), Danzi (Mannheim, 1779), Weigl (Milan, 1807), Paër (Paris, 1809), Combi (Genoa, 1842), Truhn (Berlin, 1853), Rossi (Turin, 1876), Sacchi (Milan, 1877), Bonamici (Venice, 1879), Freudenberg (Magdeburg, 1882; rewritten, Brunswick, 1898), Tommasucci (Milan, 1889), Morales (Mexico, 1891), Enna (Copenhagen, 1894). The Baroness de Maistre's opera "Cleopatra" (about 1860) has not been performed. I am unable to learn whether "Cleopatra," an opera by Franz Pönitz, harpist in Berlin (born at Bischofswerda in 1850), has been performed.

"Cleopatra e Cesare," Graun (Berlin, 1742), "Cesare e Cleopatra" = "Cesare in Egitto," Piccini (Milan, 1770) and Cimarosa (St. Petersburg, 1790).

"La Morte di Cleopatra," Rasolini (1791), Guglielmi (Naples, 1798), Marinelli (Venice, 1800).

"Un Nuit de Cléopâtre," text based by Barbier on Gautier's tale, music by Massé (Paris, 1885, Sophie Heilbron as Cleopatra).

OTHER STAGE WORKS.

"Antonius und Kleopatra," duodrama with arias, music by Kaffka (Berlin, 1780); operetta, "Cesare e Cleopatra," Zoboli (Naples, 1858); ballet, "Les Amours d'Antoine et Cléopâtre," Kreutzer (Paris, 1808);

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ballet, "Cleopatra," Giorza (Milan, 1859); parody, "Kleopatra," Ad. Müller (Vienna, about 1830); stage music by Mancinelli for Cossa's drama (Rome, 1877); stage music by Leroux for Sardou and Moreau's drama (Paris, 1890); operetta, "Cleopatre," Vero (Budapest, 1900); "Antoine et Cléopâtre," operetta, Desormes (Paris, 1876); Suite de Ballet by Gruenwald (played in Boston by the Verdi Orchestra, April 27, 1904).

A burlesque, "Antonius und Cleopatra," with music by Carl Maria von Weber, composed at Stuttgart in 1808, is lost. Weber himself took the part of Cleopatra in this musical farce, invented for his amusement and that of his friends.

VOCAL SCENES.

"Cléopâtre," lyric scene, Berlioz, written in competition for the Prix de Rome of 1829.

"La Mort de Cleopatra," Camille Benoit (1884).

"Cléopâtre," lyric scene, A. Duvernoy.

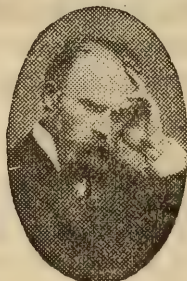
Lyric poem, "Antoine et Cléopâtre," text three sonnets by de Hérédia, music by R. Torre-Alfina, for soprano, chorus, and orchestra (Paris, Colonne concert, March 27, 1904; Mme. Litvinne, soprano).

ORCHESTRAL WORKS.

Overture, "Antoine et Cléopâtre," by Vincent d'Indy (Pasdeloup concert, Paris, February 4, 1877). This overture has been dropped by the composer from the list of his works, and, I believe, it was never published.

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"Overture to the Tragedy of Antony and Cleopatra," by Anton Rubinstein, Op. 116 (composed in the summer of 1890, played for the first time in Boston at a Boston Symphony Orchestra Concert, April 4, 1891).

Overture, "Antony and Cleopatra," by Ethel M. Smyth (Crystal Palace, October 18, 1890).

* * *

Music has been set to the song, "Come, thou Monarch of the Vine," in Shakespeare's tragedy (Act II., scene vii.), by these composers: Thomas Chilcot (about 1750), for tenor, or bass by transposition; an anonymous composer, 1759; William Linley (about 1815), solo (boy), with chorus for treble boy, alto, tenor, and bass; Schubert (1826), tenor or bass, a verse added in German and English; Sir Henry Bishop (1837), chorus for three male voices, composed for the "Comedy of Errors," arranged for mixed quartet, and rearranged by Hatton in 1862 for mixed chorus; Weiss (1863), bass.

PERFORMANCES OF MR. CHADWICK'S WORKS IN BOSTON.

This list does not pretend to be complete. I regret to say that the programmes of the Apollo Club to which I had access stop with the season of 1900; but any performances of choral works after 1900 were repetitions, as "Song of the Viking," January 11, 1905; or songs were sung, as "Sweetheart, thy Lips" (Mme. Bouton, February 21, 1906).

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"Thalia," Overture to an Imaginary Comedy, Op. 10 (MS.). January 13, 1883 (first time).

Scherzo in F major (MS.). March 8, 1884 (first time).

Symphony in B-flat, No. 2, Op. 21. December 11, 1886 (first time as a whole), February 7, 1891.

"Melpomene," Dramatic Overture. December 24, 1887 (first time), March 2, 1889, March 14, 1896, October 22, 1898, April 19, 1902.

A Pastoral Prelude. January 30, 1892 (first time).

Symphony No. 3, in F major. October 20, 1894 (first time).

"Adonais," Elegiac Overture (MS.). February 3, 1900 (first time).

"Euterpe," Concert Overture. April 23, 1904 (first time).

HARVARD MUSICAL ASSOCIATION.

Overture to "Rip Van Winkle." December 11, 1879 (first time in Boston*), January 29, 1880.

Symphony in C (MS.). February 23, 1882 (first time).

PHILHARMONIC SOCIETY.

"Beautiful Munich," Symphonique Waltz (MS.). January 7, 1881 (first time).

Andante for String Orchestra. April 13, 1882 (first time).

Overture to "Rip Van Winkle." January 31, 1883.

Song and Overture to "The Miller's Daughter" (after Tennyson). January 14, 1892 (Thomas E. Clifford, baritone).†

EUTERPE.

Quartet No. 2, in C major. January 5, 1881 (Messrs. C. N. Allen, G. Dannreuther, H. Heindl, W. Fries).‡

Quartet No. 3, in D major. March 9, 1887 (first time) (Messrs. C. N. Allen, T. Human, C. Meisel, W. Fries).

KNEISEL QUARTET.

Andante and Allegro from Quartet in C major. January 28, 1886.

* This overture was first performed at an examination concert of the Leipsic Conservatory of Music, June 20, 1879.

† The overture, "The Miller's Daughter," was performed for the first time at an "American Concert" of the Loring Club, San Francisco, Cal., May 18, 1887.

‡ A string quartet by Mr. Chadwick was performed at an examination concert of the Leipsic Conservatory of Music, May 30, 1879.

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Mr. EMILE FERIR, Viola
Mr. HEINRICH WARNKE, Violoncello

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AT EIGHT O'CLOCK

Programme

1. Tschaikowsky . . . String Quartet, D major, Op. 11, No. 1
2. Claude Debussy . . . From String Quartet, G minor, Op. 10
 - (a) Andantino
 - (b) Assez vif et bien rythmé
3. J. M. Leclair . . . Sonata for Violin and Viola, in D major (with Pianoforte)
1697-1764
 - Adagio. Allegro
 - Sarabande: Allegro assai
4. Dvorák . . . Quartet for Piano, Violin, Viola, and Violoncello, E-flat major, Op. 87

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Piano Quintet in E-flat.* February 24, 1890 (A. Whiting, pianist),
December 2, 1901 (Ernest Hutcheson, pianist).

Quartet No. 4, E minor (MS.). December 21, 1896 (first time).

ADAMOWSKI QUARTET.

Quartet in D minor, No. 5 (MS.). February 12, 1901 (first time).

ARBOS QUARTET.

Quartet in E minor, No. 4. March 11, 1904.

HANDEL AND HAYDN SOCIETY.

Overture, "Rip van Winkle." May 6, 1880.

Overture, "Thalia." May 3, 1883.

"Phoenix Expirans."† February 5, 1893 (Mme. Nordica, Mrs. Poole, Mr. Campanini, Mr. Fischer, solo singers).

Overture, "Melpomene." February 19, 1905.

CECILIA SOCIETY.

Song, "Sweet Wind that blows." February 4, 1886 (Mr. Ricketson).

Song, "Before the Dawn." February 4, 1886 (Mr. Ricketson).

Cantata, "The Pilgrims," for chorus and orchestra. April 2, 1891 (first time).

Song, "Bedouin Love Song." January 22, 1891 (Mr. Eliot Hubbard).

"Lullaby," for female voices. February 13, 1896.

Song, "The Danza." February 13, 1896 (Mrs. Follett).

Cantata, "Phoenix Expirans." December 3, 1900 (Miss Cumming, Miss Hussey, Mr. Devoll, Mr. Studley, chorus, organ, and orchestra).

BOYLSTON CLUB.

"May Song," for female voices. May 9, 1883.

APOLLO CLUB.

"The Viking's Last Voyage," for baritone (Mr. C. E. Hay), chorus, and orchestra. April 22, 1881 (first time).

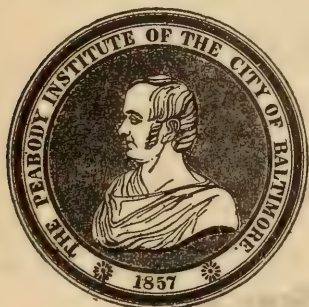
Introduction and Allegro from Symphony No. 2, in B-flat major. April 29, 1885 (first time).

"Song of the Viking." February 10, 1886, April 29, 1891, May 3, 1899.

"Jabberwocky." February 16, 1887 (first time), March 20, 1895.

* This Piano Quintet was performed for the first time at a concert given by Mr. Chadwick, January 23, 1888, when it was performed by the composer and the Kneisel Quartet. The songs, "In Bygone Days," "The Lily," and "Allah," were then sung for the first time (William J. Winch, tenor).

† "Phoenix Expirans" was produced at the Springfield (Mass.) Music Festival, May 5, 1892 (Mrs. Lawson, Mrs. Wyman, Messrs. Mockridge and Max Heinrich, solo singers).



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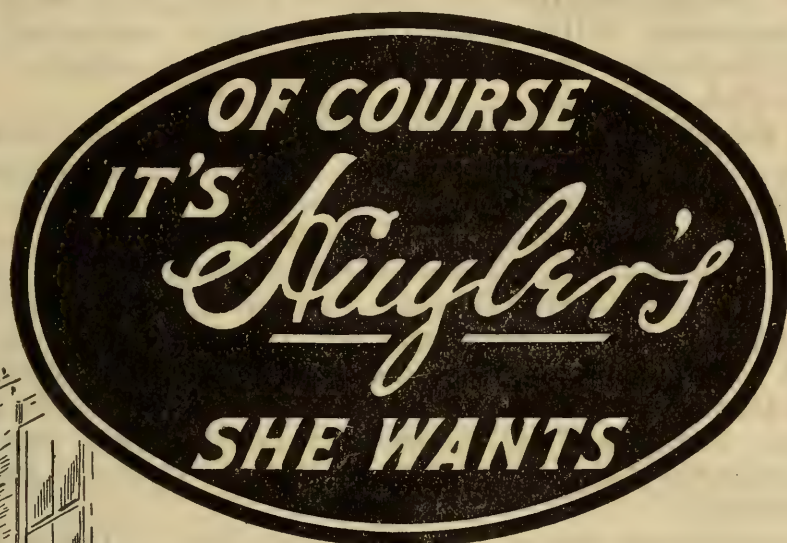
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Song, "Thou art so like a Flower." December 3, 1891 (Mrs. J. P. Walker).

"The Boy and the Owl." April 29, 1891, March 8, 1893, January 26, 1898.

Song, "Oh, let Night speak to me." March 7, 1900 (Gertrude Stein).

CHORAL ART SOCIETY.

"Stabat Mater Speciosa," for female voices. March 13, 1903.

MISCELLANEOUS.

"Judith," a lyric drama produced at the Worcester Festival of 1901 (September 26) (Miss Stein, Messrs. Towne, Bispham, Dufft; Mr. Chadwick, conductor of the festival), was performed for the first time in Boston, January 26, 1902, in Symphony Hall (Miss Stein, Messrs. Shirley, Janpowski, Witherspoon; Mr. Chadwick, conductor).

"Lovely Rosabelle," ballad for mixed chorus and orchestra. Boston Orchestral Club, December 10, 1889 (first time).

Ode for the Opening of the World's Fair, Chicago, 1892 (October 22), for chorus, orchestra, and military band. This ode has been performed here in church with organ accompaniment.

"Tabasco," burlesque opera in two acts, libretto by R. A. Barnet, was first performed at the Tremont Theatre, Boston, January 29, 1894, by the First Corps Cadets (Messrs. Stutson, White, Tucker, Davis, Cheney, Barnet, Breck, Benton). Mr. Chadwick and Mr. Catlin conducted. It was produced at the Boston Museum, April 9, 1894 (Hot-Hed-Ham, Walter Allen; Marco, Joseph F. Sheehan; Lola, Elvia Crox; François, T. Q. Seabrooke; Ben-Hid-Den, Otis Harlan; Fatima, Catharine Linyard; Has-Been-A, Rosa Cooke). Paul Steindorff conducted.

Choruses for female voices, "At the Bride's Gate," "Dorcas to Heliodora," Thursday Morning Club, April 28, 1904 (first time).

Sinfonietta, in four movements, and "Hobgoblin," a Scherzo Capriccioso in the Suite in A major, "Symphonic Sketches," were played

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for the first time at Mr. Chadwick's concert in Jordan Hall, November 21, 1904.

"Jubilee," "A Scherzo," and "A Vagrom Ballad" from the Suite in A major, "Symphonic Sketches," were played for the first time in Boston at a Chickering Production Concert, March 23, 1904.

SYMPHONY IN A MAJOR, NO. 7, OP. 92 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1808 to Count Rasoumoffsky. One of the two bears the title: "Anfang. Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an

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accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811-12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

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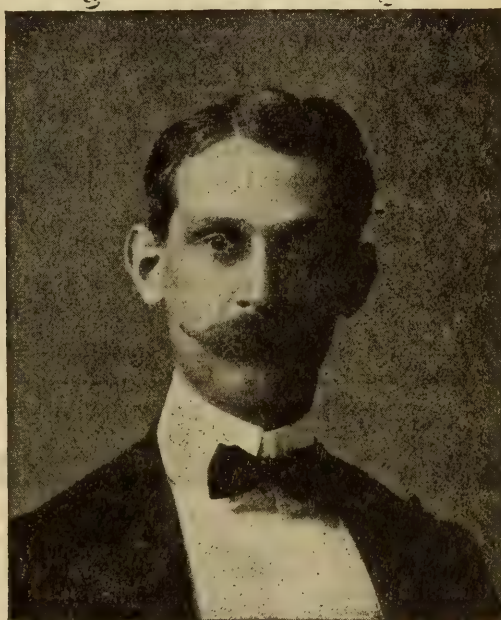
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The first performance of the symphony was at Vienna, in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanic, and in 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène

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Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow," a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the parharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420-484 (New York, 1859). See also "Métronomie de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

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The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggel was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me three is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote

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a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna, and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the

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direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874-98.

The symphony has been played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It has been played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

* *

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this same Seventh Symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and war-like, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden,

GLOVES MAY BE RIGHT
AND NOT BE FOWNES

BUT THEY CAN'T BE

FOWNES

AND NOT BE RIGHT.

who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in Punch.

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim-hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third

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section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. *Allegretto*, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, *Presto*, F major, 3-4, is a brilliant scherzo. The theme of the trio, *assai meno presto*, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The *Finale*, *Allegro con brio*, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,— "unbuttoned joy," as the composer himself would have said,— so in the *Finale* the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work for the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

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- I. Allegro non troppo.
 - II. Andantino quasi allegretto.
 - III. Molto moderato e maestoso.
Allegro non troppo.
-

Beethoven Symphony in A major, No. 7, Op. 92

- I. Poco sostenuto; Vivace.
 - II. Allegretto.
 - III. Presto; Presto meno assai.
 - IV. Allegro con brio.
-

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OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) Wagner
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To Julia, Six Lyrics of Robert Herrick
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four solo voices
A Lover in Damascus, by Amy Woodforde-
Finden
On Jhelum River. A Kashmiri Love Story,
by Amy Woodforde-Finden
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"Ritter Toggenburg," Symphony in one movement (five
sections) Weissheimer

Chorus, "Trocknet nicht " Weissheimer

Chorus, "Frühlingslied" Weissheimer

The duet sung by Miss LESSIAK and Mr. JOHN.

Overture to the opera "Tannhäuser" Wagner

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger"

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known, I know not now, I can-not see the en-trance to the Heavenly

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was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

* * *

We give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

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3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

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The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich M \ddot{u} gling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring;

*See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—‘What? He? Does he dare? *Scheint mir nicht der Rechte!*’ “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

* *

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Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

**

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the

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modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

“In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the master-singers to the injury of Walther. But the work itself has the duty of undeceiving us.

“And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art.”

* * *

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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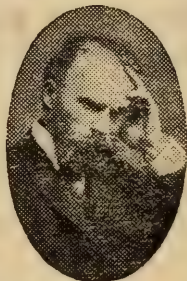
(Born at Paris, October 9, 1835; still living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a Symphony Concert, January 4, 1890. It was played afterward at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902).

The concerto is in three movements. The first, Allegro non troppo, B minor, 2-2, opens with a pianissimo tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is

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The second movement, *Andantino quasi allegretto*, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in *Siciliano** rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, *forte*, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the *Siciliano* melody in B-flat major as an orchestral tutti; the violins play the melody in oc-

* The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells; those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing-master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed the Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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taves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, *Molto moderato e maestoso*, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, *Allegro non troppo*, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over

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tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his *Life of Saint-Saëns* (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage, both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

SYMPHONY IN A MAJOR, NO. 7, OP. 92 LUDWIG VAN BEETHOVEN
(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1808 to Count Rasoumoffsky. One of the two bears the title: "Anfang. Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the be-



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ginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811-12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

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The first performance of the symphony was at Vienna, in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed

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at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow," a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the parharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420-484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the

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Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a

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memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggel was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna, and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

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The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874-98.

The symphony has been played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It has been played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this same Seventh Symphony.

One finds a new pastoral symphony; another, a new "Eroica."

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Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and war-like, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dörenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice

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of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in Punch.

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim-hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major, A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

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II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4, is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,— "unbuttoned joy," as the composer himself would have said,— so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work for the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme

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is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

* * *

Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-consciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace."—*Englished by William A. Ellis.*

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers, with their eternal "subsidiary themes!" —R. WAGNER.

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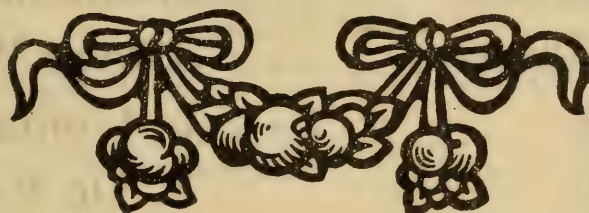
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WITH HISTORICAL AND DESCRIPTIVE
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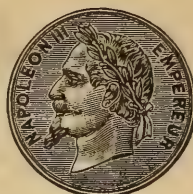
and the Members of the Orchestra in alphabetical order.

Adamowski, J.	Hampe, C.	Moldauer, A.
Adamowski, T.	Heberlein, H.	Mullaly, J.
Akeroyd, J.	Heindl, A.	Müller, F.
	Heindl, H.	
Bak, A.	Helleberg, J.	Nagel, R.
Bareither, G.	Hess, M.	Nast, L.
Barleben, C.	Hoffmann, J.	
Barth, C.	Hoyer, H.	Phair, J.
Berger, H.		
Bower, H.	Keller, J.	Regestein, E.
Brenton, H.	Keller, K.	Rettberg, A.
Brooke, A.	Kenfield, L.	Rissland, K.
Burkhardt, H.	Kloepfel, L.	Roth, O.
Butler, H.	Kluge, M.	
	Kolster, A.	Sadoni, P.
Currier, F.	Krafft, W.	Sauer, G.
	Krauss, H.	Sauerquell, J.
Debuchy, A.	Kuntz, A.	Sautet, A.
Dworak, J.	Kuntz, D.	Schuchmann, F.
	Kunze, M.	Schuëcker, H.
Eichheim, H.	Kurth, R.	Schumann, C.
Eichler, J.		Schurig, R.
Elkind, S.		Senia, T.
	Lenom, C.	Seydel, T.
Ferir, E.	Loeffler, E.	Sokoloff, N.
Fiedler, B.	Longy, G.	Strube, G.
Fiedler, E.	Lorbeer, H.	Swornsbourne, W.
Fiumara, P.	Ludwig, C. F.	
Fox, P.	Ludwig, C. R.	
Fritzsche, O.		Tischer-Zeitz, H.
		Traupe, W.
Gerhardt, G.	Mahn, F.	
Gietzen, A.	Mann, J.	Vannini, A.
Goldstein, S.	Maquarre, A.	
Grisez, G.	Maquarre, D.	Warnke, H.
	Marble, E.	
Hackebarth, A.	Mäusebach, A.	
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Wagner Prelude to "The Mastersingers of Nuremberg"

Saint-Saëns Concerto in B minor, for Violin, No. 3, Op. 61
I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso.
Allegro non troppo.

Beethoven Symphony in A major, No. 7, Op. 92
I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Presto meno assai.
IV. Allegro con brio.

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OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pagner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	Wagner
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	Weissheimer
Sung by Mr. RÜBSAMEN.	

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Three Baritone Songs, by Edward German
Four Songs from the Garden of Kama, by Alma Goetz
Six Characteristic Songs, by Joseph Holbrooke
A Lover's Moods, by C. A. Lidgley
Camella, by Graham Peel
Three Shakespeare Songs, by Roger Quilter
To Julia, Six Lyrics of Robert Herrick
Songs of Travel, by R. Vaughan Williams

Dorothy's Wedding Day. A Song for four solo voices
A Lover in Damascus, by Amy Woodforde-Finden
On Jhelum River. A Kashmiri Love Story, by Amy Woodforde-Finden
A Cycle of Life, by Landon Ronald. Two keys
Songs of the Desert, by G. Clutsam
In Sunshine and Shadow, by Landon Ronald

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"O lieb' so lang du lieben kannst," Cantata for Mixed
Chorus, Solo, and Orchestra. Weissheimer

PART II.

"Ritter Toggenburg," Symphony in one movement (five
sections) Weissheimer

Chorus, "Trocknet nicht" Weissheimer

Chorus, "Frühlingslied" Weissheimer

The duet sung by Miss LESSIAK and Mr. JOHN.

Overture to the opera "Tannhäuser" Wagner

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and

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FACE TO FACE.

Words and Music by
HERBERT JOHNSON

Andantino con espressione.

VOICE.

PIANO.

Con espressione.

I know not now how soon't will be, When I shall reach that vast un-

known, I know not now, I can-not see the en-trance to the Heavenly

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nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

We give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

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he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich M \ddot{u} gling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

*See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass

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with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

* * *

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

* * *

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the oppo-

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sition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

“In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the master-singers to the injury of Walther. But the work itself has the duty of undeceiving us.

“And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art.”

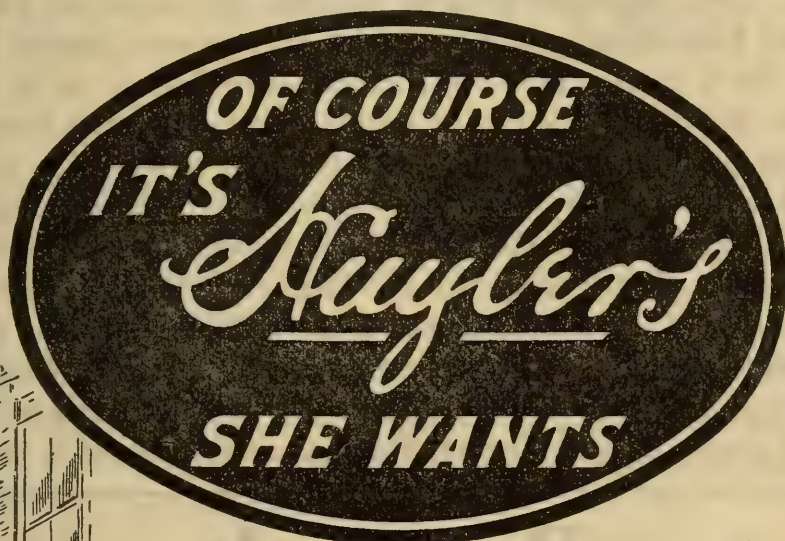
* * *

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

“Save us from more acquaintance with the Introduction to the ‘Meistersinger’! It is hard, harsh, forced, and noisy, ever on the verge of discord (having the ungenial effect of discord, however literally within the rules of counterpoint). It is a kind of music which does not treat you fairly, but bullies you, as it were, by its superior noise or bulk, as physically big men are prone to do who can so easily displace you on the sidewalk. We doubt not there is better music in the ‘Meistersinger’; for this could never have won the prize before any guild, whether of ‘old foggy’ Philistines or fresh young hearts.”

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Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of

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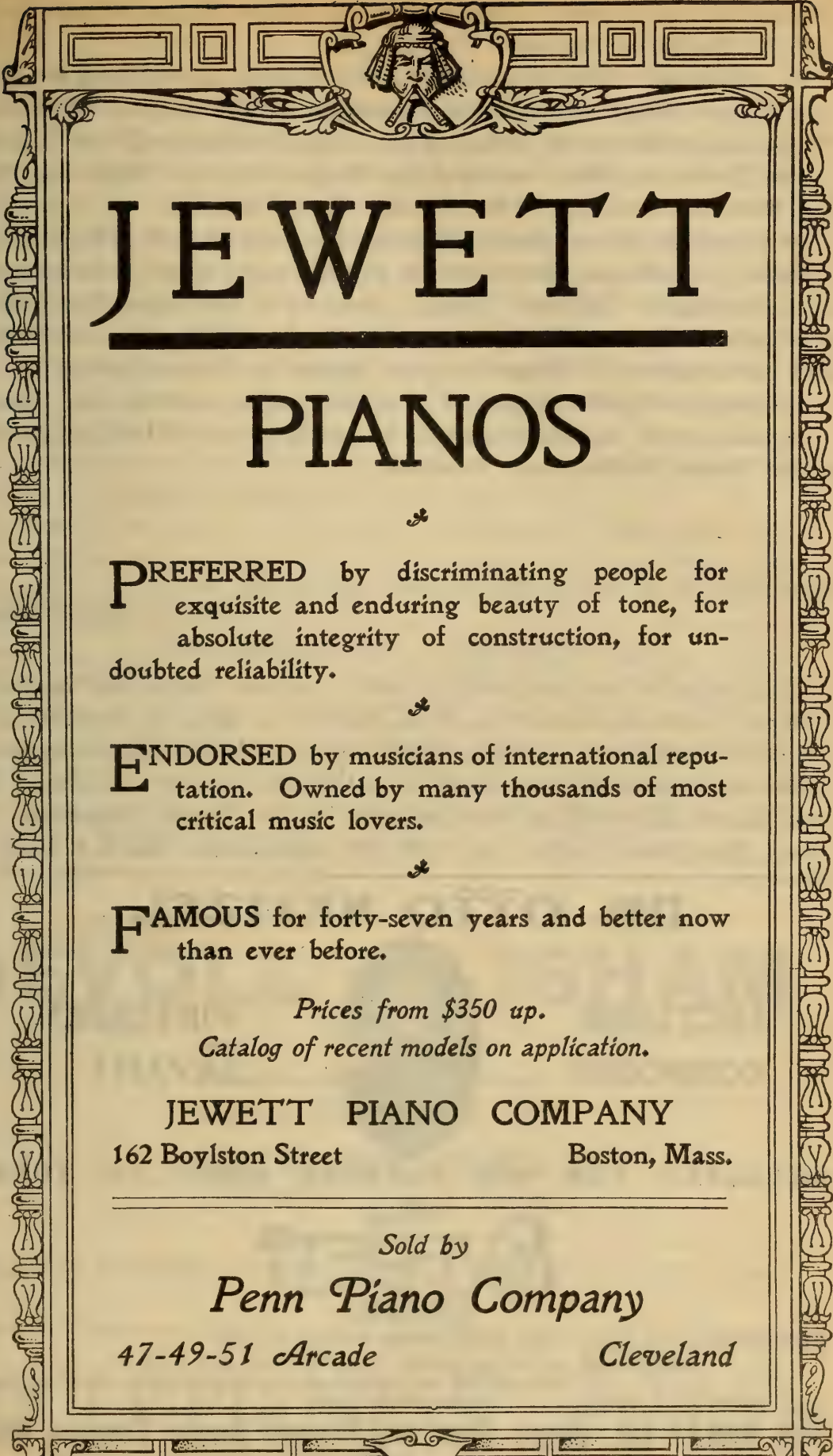


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In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

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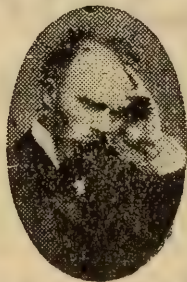
CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; still living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a Symphony Concert, January 4, 1890. It was played afterward at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902).

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The concerto is in three movements. The first, *Allegro non troppo*, B minor, 2-2, opens with a pianissimo tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, *Andantino quasi allegretto*, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in *Siciliano** rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by

* The *Siciliana*, or *Siciliano*, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells; those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of *passe-pied* danced to a lively measure of 6-8. A dancing-master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "*Music Lexicon*" (Leipsic, 1732), classed the *Siciliana* as a *Canzonetta*: "The Sicilian *Canzonetten* are after the manner of a gigue, 12-8 or 6-8."

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other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, forte, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the Siciliano melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, *Molto moderato e maestoso*, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, *Allegro non troppo*, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The develop-

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ment is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

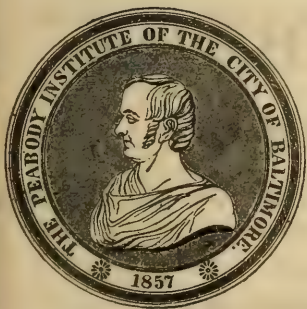
Mr. Otto Neitzel, in his *Life of Saint-Saëns* (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage, both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

SYMPHONY IN A MAJOR, No. 7, OP. 92 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book



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that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1808 to Count Rasoumoffsky. One of the two bears the title: "Anfang. Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811-12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a piano-

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forte trio in one movement (B-flat major), three equal for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanic, and in 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The

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Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow," a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the parharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420-484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern*

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Literary Messenger of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary

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pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna, and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

* * *

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The

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symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874-98.

The symphony has been played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It has been played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this same Seventh Symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and war-like, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured

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a procession in an old cathedral or in the catacombs; while Dürrenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in Punch.

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim-hymn of Lower Austria, but the statement is of only antiquarian interest.

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of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The

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rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4, is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,— "unbuttoned joy," as the composer himself would have said,— so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work for the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed

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solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-consciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace."—*Englished by William A. Ellis.*

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers, with their eternal "subsidiary themes!" —R. WAGNER.

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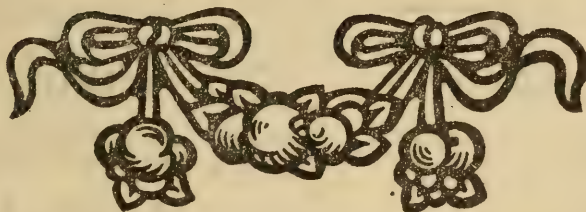
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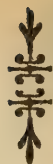
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PROGRAMME.

Wagner Overture to the Opera "Rienzi"

Richard Strauss Tone-poem, "Don Juan" (after N. Lenau), Op. 20

Tschaikowsky Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

- I. Andante non troppo e molto maestoso.
Allegro con spirito.
- II. Andantino semplice.
Allegro vivace assai.
- III. Allegro con fuoco.

Beethoven Symphony in A major, No. 7, Op. 92

- I. Poco sostenuto; Vivace.
- II. Allegretto.
- III. Presto; Presto meno assai.
- IV. Allegro con brio.

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OVERTURE TO THE OPERA, "RIENZI, THE LAST OF THE TRIBUNES." RICHARD WAGNER

(Born at Leipsic, May 23, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi." * And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now mounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could no-how glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warriors' dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842. The cast was as follows: Rienzi, Tichatschek;

* Bulwer's novel was published at London in three volumes in 1835.

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Irene, Miss Wüst; Steffano Colonna, Dettmer; Adriano, Mme. Schröder-Devrient; Paolo Orsini, Wächter; Raimondo, Vestri; Baroncelli, Reinhold; Cecco del Vecchio, Risse; a Messenger of Peace, Thiele. Reisiger conducted. The performance began at six P.M., and the curtain did not fall until after midnight. The orchestra consisted of from sixty to seventy players, and the strings were somewhat overbalanced by the wind instruments. Lipinski was concert-master. The chorus numbered forty-four, but for the finales the garrison choir was drawn upon. Wagner received as an honorarium three hundred thalers, about two hundred and twenty-five dollars. The ordinary fee for an opera was twenty louis d'or.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878. The cast was as follows: Adriano, Eugenia Pappenheim; Irene, Miss Alexandre Herman; Rienzi, Charles R. Adams; Paolo Orsini, A. Blum; Steffano Colonna, H. Wiegang; Raimondo, F. Adolphe; a Messenger of Peace, Miss Cooney. The conductor was Max Maretzek.

The first performance of the overture in Boston was from manuscript, November 19, 1853.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare-drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

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I know not now how soon 'twill be, When I shall reach that vast un-

known, I know not now, I can not see the entrance to the Heavenly

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All the themes of the overture are taken from the opera itself. The overture begins with a slow introduction, *molto sostenuto e maestoso*, D major, 4-4. It opens with "a long-sustained, swelled and diminished A on the trumpet," in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. The majestic cantilena of the violins and the 'cellos is the theme of Rienzi's prayer in the fifth act. The development of this theme is abruptly cut off by passage-work, which leads in crescendo to a fortissimo return of the theme in the brass against ascending series of turns in the first violins. The development of the theme is again interrupted, and recitative-like phrases lead to a return of the trumpet call, interspersed with tremolos in the strings. The last prolonged A leads to the main body of the overture.

This begins *Allegro energico*, D major, 2-2, in the full orchestra on the first theme, that of the chorus, "Gegrüsst sei hoher Tag!" at the beginning of the first finale of the opera. The first subsidiary theme enters in the brass, and it is the theme of the battle hymn ("Santo spirito cavaliere") of the revolutionary faction in the third act. A transitional passage in the 'cellos leads to the entrance of the second theme,—Rienzi's prayer, already heard in the introduction of the overture,—which is now given, *allegro*, in A major, to the violins. The "Santo spirito cavaliere" theme returns in the brass, and leads to another and joyful theme, that of the stretto of the second finale, "Rienzi, dir sei Preis," which is developed with increasing force.

The free fantasia is short, and is devoted almost wholly to a stormy working-out of the "Santo spirito cavaliere" theme. The third part of the movement is a shortened repetition of the first; the battle hymn and the second theme are omitted, and the first theme is followed immediately by the motive, "Rienzi, dir sei Preis," against which trumpets and trombones play a sonorous counter-theme, which is very like the phrase of the nobles, "Ha, dieser Gnade Schmach erdrückt das stolze Herz!" in the second finale. In the coda, *molto più stretto*, the "Santo spirito cavaliere" is developed in a most robust manner.

* * *

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Wagner's letters to Wilhelm Fischer * and Ferdinand Heine† contain much interesting information about the production of "Rienzi." Objections were made to the "religious catholic" part of Wagner's libretto. Wagner was timorous about the intonation of the choruses. He left to Fischer and Reissiger the responsibility of cutting out wholesale: "Whatever may be cut without *decided* injury—i.e., LONG-WINDEDNESS, wherever you may find it. I, for my part, am the most incapable person, and at the same time the most prejudiced in a matter of this kind."

As to the relation of Wagner's drama to the treatment of the same subject by Bulwer, see E. Reuss's article, "Rienzi," in *Bayreuth Blätter*, 1889, and Dr. H. von der Pfordten's "Handlung und Dichtung der Bühnenwerke Richard Wagner's nach ihren Grundlagen in Sage und Geschichte" (Berlin, 1893). Bulwer himself was led to write his "Rienzi" from his admiration of Mary Russell Mitford's tragedy, "Rienzi," first performed in 1828, and from it he borrowed certain material, as the love of Adriano for Irene.

* *

Other operas with Rienzi as a hero are "Rienzi," text by Piave, music by Achille Peri (Milan, 1862); "Rienzi," music by Kaschperoff (Florence, 1863); "Cola di Rienzi," text by Cossa, music by Persicchini (Rome, 1874); "Cola di Rienzi," text by Bottura, music by

* Wilhelm Fischer (about 1790-1859) was at first a buffo bass singer, and connected with the opera at Magdeburg and Leipsic. He went to Dresden in 1831, and was stage manager and chorus-master at the Court Theatre.

† Heine was a comedian at the Dresden Court Theatre and a designer of the costumes. He was the father of Wilhelm Heine, the painter (1827-85), who went to New York in 1849, was artist of the expedition of the American Squadron to the China Seas and Japan, 1852-54, and published in the seventies a work of much importance, "Japan, Beiträge zur Kenntniss des Landes und seiner Bewohner."

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Luigi Ricci, Jr. (Venice, 1880); "Cola Rienzi," music by H. G. Dam (1815-58)—only the overture seems to have been played at the Royal Opera House and in concerts at Berlin.

"Cicco e Rienzo," comic opera, text by del Vecchio, music by Migliaccio, was produced at Naples in 1871.

"Cola di Rienzi," ballet by Bernadi, was produced at Milan in 1878.

DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera con-

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ductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAÜ), OP. 20.

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898, November 1, 1902, February 11, April 29, 1905.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich.

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DON JUAN (zu Diego).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (zu Diego).

Ich fliehe Überdruß und Lusterermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie läßt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

* Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstata, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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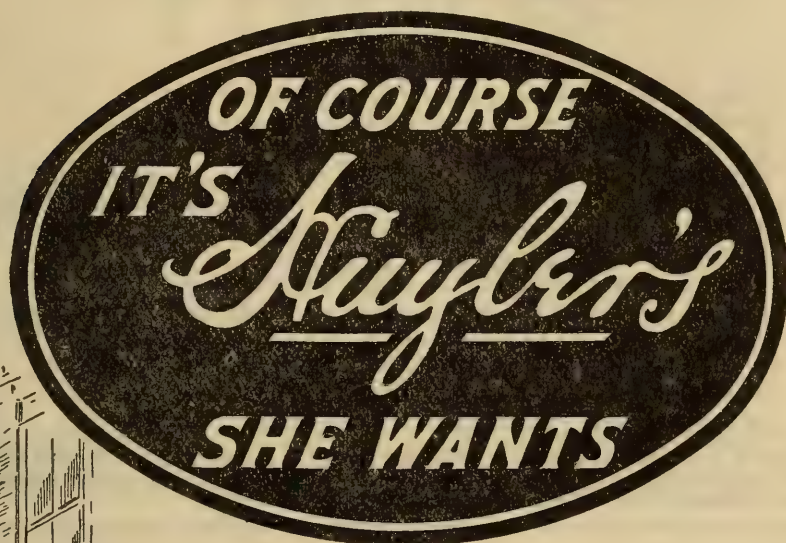
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DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.
Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tödlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht; der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:*

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!

* John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

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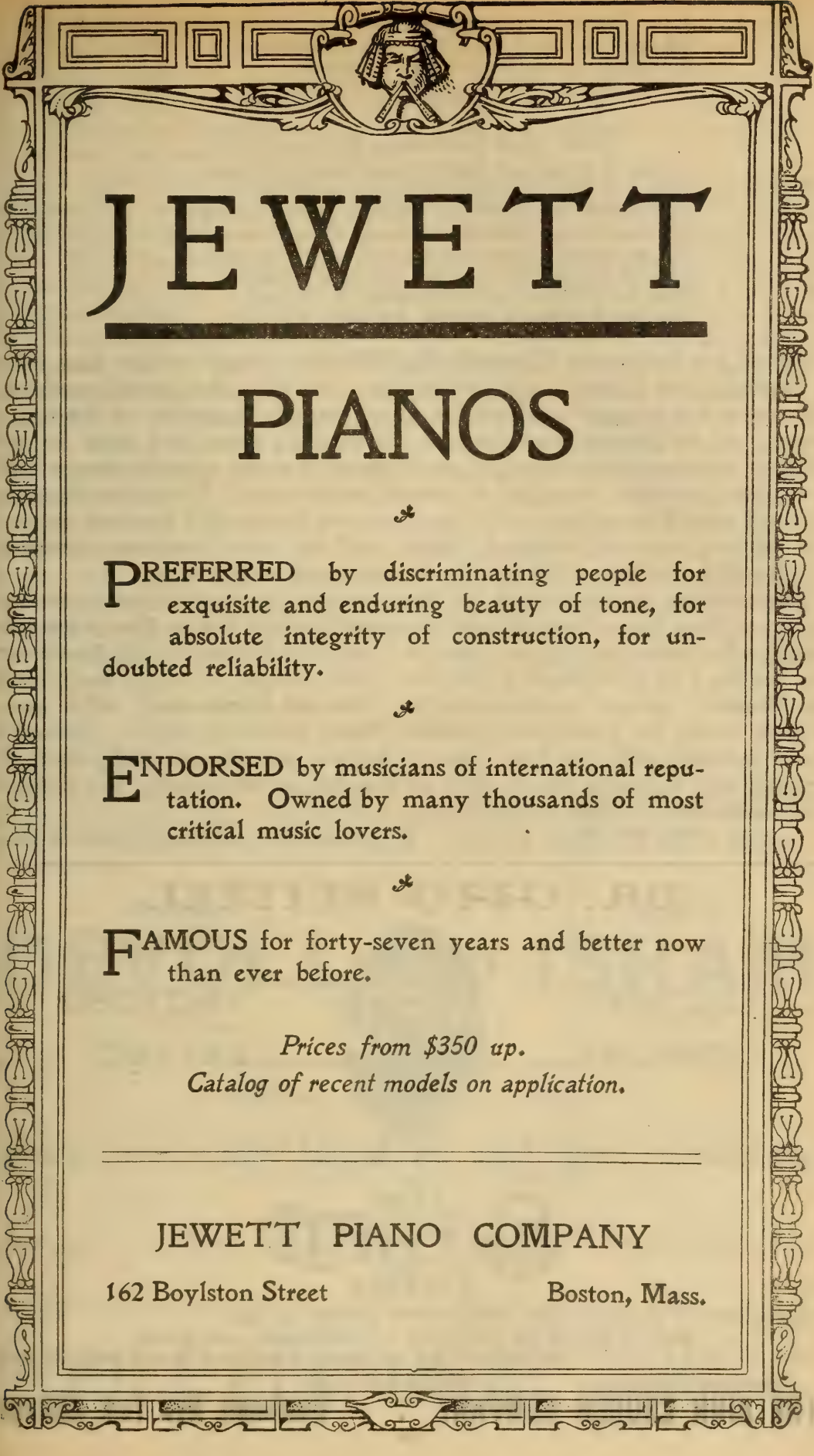


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 So long as Youth lives on with pulse afire,
 Out to the chase! To victories new aspire!

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
 Now it is o'er; and calm all round, above me;
 Sheer dead is every wish; all hopes o'ershrouded,—
 'Twas p'r'aps a flash from heaven that so descended,
 Whose deadly stroke left me with powers ended,
 And all the world, so bright before, o'erclouded;
 And yet p'r'aps not! Exhausted is the fuel;
 And on the hearth the cold is fiercely cruel.

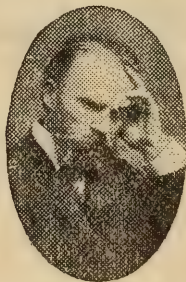
There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music: for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehell hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was

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made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—*"the Countess ———, widow; she lives at a villa, an hour from Seville"* (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (*senza espressione*) the theme of "Longing." Soon enters a "*molto vivace*," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deploras his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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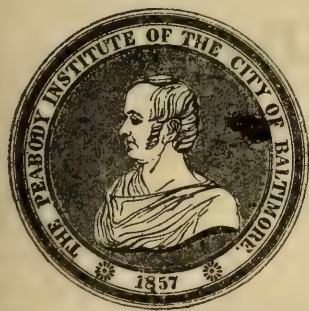
expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—“Away! away to ever-new victories.”

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

“The fire of my blood has now burned out.”

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

“Exhausted is the fuel,
And on the hearth the cold is fiercely cruel.”



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(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840;
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In 1874 Tschaikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of thirty dollars a month.) In November of 1874 he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The orchestration of the concerto was finished on February 9, 1875; but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretowna von Meck, the rich widow who admired Tschaikowsky's music so warmly that in 1877 she determined to give him a sum of six thousand roubles annually, that he might compose without cark or care. They never met. Never did either one hear the voice of the other; but they exchanged letters frequently, and to her Tschaikowsky unbared his perturbed soul. This letter is dated San Remo, January 21, 1878. It has at last been published in Modest Tschaikowsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I needed the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by

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and shown the concerto to another; so I determined to ask him to hear it and criticise the pianoforte part.

"On Christmas Eve, 1874, we were all invited to Albrecht's, and Nicholas asked me, before we should go there, to play the concerto in a class-room of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no'; he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Again silence.

"'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior: I felt myself wronged and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing-up that sorely

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wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast-down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public if these changes were ready at a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

Tschaikowsky erased the name of Nicholas Rubinstein from the score, and inserted in the dedication the name of Hans von Bülow, whom he had not yet seen; but Klindworth had told him of von Bülow's interest in his works and his efforts to make them known in Germany. Von Bülow acknowledged the compliment, and in a warm letter of thanks praised the concerto, which he called the "fullest" work by Tschaikowsky yet known to him: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are everywhere concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall enjoy actively or passively (respectively) the work."

For a long time Tschaikowsky was sore in heart, wounded by his friend. In 1878 Nicholas had the manliness to confess his error; and as a proof of his good will he studied the concerto and played it often and brilliantly in Russia and beyond the boundaries, as at the Paris Exhibition of 1878.

Other works of 1874-75 by Tschaikowsky were Symphony No. 3; "Sérénade Mélancolique," Op. 26, for violin and orchestra; six piano pieces, Op. 19; six songs, Op. 25; six songs, Op. 27; six songs, Op. 28.

The first performance of this concerto was at Boston, Mass., in Music Hall, October 25, 1875. Von Bülow was the pianist, and the concert was the fifth of his series. Mr. B. J. Lang was the conductor. The programme was as follows:—

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The programme contained this astonishing announcement:—

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Von Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

The concerto was played again at the *matinée*, October 30. The orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

Von Bülow was an admirer of Tschaikowsky before as well as after he played the concerto in Boston. In a letter dated Milan, May 21, 22, 1874, he spoke warmly of a string quartet, two symphonies, some piano pieces, and above all of an "uncommonly interesting" overture, "Romeo and Juliet," which was "conspicuous for originality and wealth of melody." He hoped that Tschaikowsky's versatility would prevent him from sharing the fate of Glinka,—neglect in foreign lands. Four years later von Bülow wrote from London to the *Signale*, and after some words about the reception by the London audience of a set of variations for piano by Tschaikowsky (Op. 19, No. 6) he hailed the composer as a "true tone-poet, *sit venia verbo*." He spoke of the composer's wretched health, and then said: "His new string quartet in E-flat minor, his second symphony, his fantaisie, 'Francesca da Rimini,' have enchanted my somewhat used-up ears by their freshness, power, depth, originality." Nor was von Bülow ever weary of playing this same concerto. He as well as Liszt was deeply interested in the younger Russians, and, as conductor of the Meiningen orchestra, this "Achilles of propagandists"

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gave Russian concerts in Germany with the hope of breaking down a contumacy that still flourishes in certain parts of Germany (see Liszt's letter to the Countess Mercy-Argenteau, January 20, 1885).

Nor was ingratitude a characteristic of Tschaikowsky, who was in turn one of the most lovable of men. In an account of his visit to Hamburg in 1888 he speaks of von Bülow: "He had in time past done me invaluable service, and I considered myself forever in his debt."

The first performance of the concerto in Russia was by Kross at a concert of the Russian Musical Society, St. Petersburg, November 1, 1875. The first performance in Moscow was November 21, 1875, when Serge Tanéïeff, the favorite pupil of Nicholas Rubinstein and Tschaikowsky, was the pianist.

Modest Tschaikowsky says nothing about the first performance in Boston, but he quotes from a letter written by his brother to Rimsky-Korsakoff and dated Moscow, November 12, 1875, in which Peter mentions the receipt a few days before of a lot of clippings from American newspapers sent by von Bülow. "The Americans think," wrote Peter, "that the first movement of my concerto 'suffers in consequence of the absence of a central idea,' . . . and in the Finale this reviewer has found 'syncopation in trills, spasmodic pauses in the theme, and disturbing octave-passages!' Think what healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

But Modest tells us that the chief theme of the first allegro is a tune that his brother heard sung by a blind beggar at Kamenka, and that the irresistibly gay tune introduced in the lively episode of the second movement is that of a French song, "Il faut s'amuser, danser, et rire," "which brother Anatol and I in the early seventies used continually to troll, and hum, and whistle in memory of a bewitching singer." This last tune bears a grotesque resemblance in notation, rhythm, and general character to that of "The Irish Christening at Tipperary," by Dan Maginnis, once a favorite comedian at the Boston Theatre.

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are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1808 to Count Rasoumoffsky. One of the two bears the title: "Anfang. Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811-12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

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The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874-98.

The symphony has been played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It has been played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra

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fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. *Allegretto*, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, *Presto*, F major, 3-4, is a brilliant scherzo. The theme of the trio, *assai meno presto*, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The *Finale*, *Allegro con brio*, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,— "unbuttoned joy," as the composer himself would have said,— so in the *Finale* the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work for the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a develop-

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ment of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

* * *

Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-consciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace."—*Englished by William A. Ellis.*

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers, with their eternal "subsidiary themes!"—R. WAGNER.

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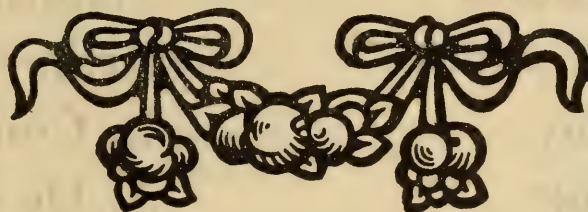
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AT 8 O'CLOCK.

PROGRAMME.

Richard Strauss Tone-poem, "Don Juan" (after N. Lenau), Op. 20

Saint-Saëns Concerto in B minor, for Violin, No. 3, Op. 61

- I. Allegro non troppo.
 - II. Andantino quasi allegretto.
 - III. Molto moderato e maestoso.
 - Allegro non troppo.
-

Glazounoff Symphony in B-flat major, No. 5, Op. 55

- I. Moderato maestoso; Allegro.
 - II. Scherzo: Moderato; Pochissimo meno mosso.
 - III. Andante.
 - IV. Allegro maestoso.
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"DON JUAN," A TONE-POEM (AFTER NICOLAUS LÉNAU), OP. 20.

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898, November 1, 1902, February 11, April 29, 1905.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich.

Extracts from Lenau's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

* Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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DON JUAN (zu Diego).

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Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

.

DON JUAN (zu Diego).

Ich fliehe Überdruss und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie lässt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

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I know not now how soon 'twill be, When I shall reach that vast un-

known, I know not now, I can-not see the en-trance to the Heavenly

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DON JUAN (zu Marcello).

Es war ein schöner Sturm, der mich getrieben,
 Er hat vertobt, und Stille ist geblieben.
 Scheintot ist alles Wünschen, alles Hoffen;
 Vielleicht ein Blitz aus Höh'n, die ich verachtet,
 Hat tödtlich meine Liebeskraft getroffen,
 Und plötzlich ward die Welt mir wüst, umnachtet;
 Vielleicht auch nicht; der Brennstoff ist verzehrt,
 Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:*

DON JUAN (to Diego, his brother).

O magic realm, illimited, eternal,
 Of gloried woman,—loveliness supernal!
 Fain would I, in the storm of stressful bliss,
 Expire upon the last one's lingering kiss!
 Through every realm, O friend, would wing my flight,
 Wherever Beauty blooms, kneel down to each,
 And, if for one brief moment, win delight!

DON JUAN (to Diego).

I flee from surfeit and from rapture's cloy,
 Keep fresh for Beauty service and employ,
 Grieving the One, that All I may enjoy.
 The fragrance from one lip to-day is breath of spring:
 The dungeon's gloom perchance to-morrow's luck may bring
 When with the new love won I sweetly wander,
 No bliss is ours upfurbish'd and regilded;
 A different love has This to That one yonder,—
 Not up from ruins be my temples builded.
 Yea, Love life is, and ever must be new,
 Cannot be changed or turned in new direction;
 It cannot but there expire—here resurrection;
 And, if 'tis real, it nothing knows of rue!
 Each Beauty in the world is sole, unique:
 So must the Love be that would Beauty seek!
 So long as Youth lives on with pulse afire,
 Out to the chase! To victories new aspire!

* John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

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DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me;
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music: for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's

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hero is specifically the Don Juan of Lenau, not the rakehell hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem.

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess ———, widow; she lives at a villa, an hour from Seville" (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (*senza espressione*) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deploras his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—“Away! away to ever-new victories.”

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

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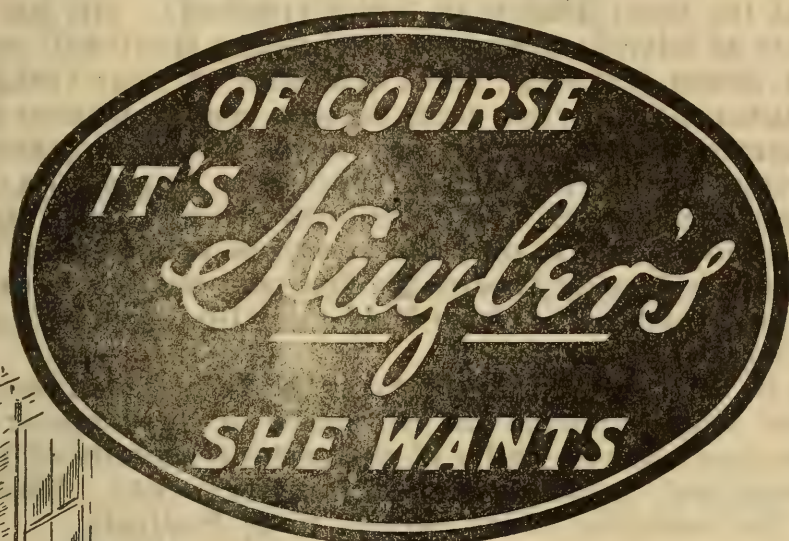
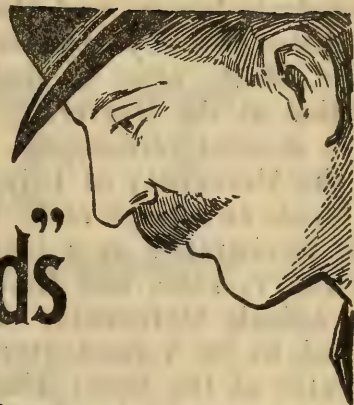
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DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

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As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

CONCERTO IN B MINOR, FOR VIOLIN, No. 3, OP. 61.

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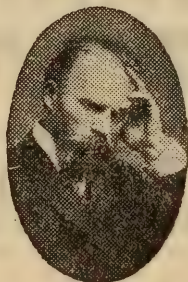
(Born at Paris, October 9, 1835; still living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a Symphony Concert, January 4, 1890. It was played afterward at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902).

The concerto is in three movements. The first, Allegro non troppo, B minor, 2-2, opens with a pianissimo tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second

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theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, Andantino quasi allegretto, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in Siciliano* rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, forte, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the Siciliano melody in

* The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells; those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing-master, Gawlikowski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed the Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, *Molto moderato e maestoso*, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, *Allegro non troppo*, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of

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it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his *Life of Saint-Saëns* (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage, both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

SYMPHONY IN B-FLAT MAJOR, No. 5, OP. 55.

ALEXANDER GLAZOUNOFF

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898.



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I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernable. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaiakowsky at the Moscow Conservatory, of which he was afterward for some time (1885-89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaiakowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaiakowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaiakowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876-77. On his return he joined the faculty of the Moscow Conservatory. That Tschaiakowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaiakowsky's Life. Tanéïeff has composed a symphony (played here at a Symphony Concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture, "The Oresteia" (played here at a Symphony Concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part-songs, "Sunrise," has been sung here two or three times.

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flutes, clarinets, and violins. *Pochissimo meno mosso*. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. *Andante*, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. *Allegro maestoso*, B-flat, 2-2. The movement begins at once, *forte*, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced by clarinets, bassoons, violas, violoncellos, while double-basses and kettledrums maintain a pedal-point.

* * *

Alexander Constantinovitch Glazounoff is the son of a rich bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or, non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time, with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, much to the disgust of certain hide-bound conservatives. Thus, a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung*.”)

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are seven symphonies; a Suite Caractéristique (Op. 9); several fantasias and symphonic poems, such as “Stenka Razine” (Op. 13), “The Forest” (Op. 19), “The Sea” (Op. 28), “The Kremlin” (Op. 30), “Spring” (Op. 34); concert overtures; “A Slav Festival” (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets; a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the “labored intrepidity of indecorum,” but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: “Raymonda,” Op. 57; “Ruses d’Amour,” Op. 61; “The Seasons,” Op. 67; “The Temptation of Damis” (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in F, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); “Moyen Age,” suite for orchestra, Op. 79 (1903); “Scène dansante,” for orchestra, Op. 81; Violin Concerto, Op. 82 (1905). He has completed works left behind

* For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are confined chiefly to orchestral compositions, and, when—I quote from “A. G.’s” letter to the *Signale* (Leipzig), January 2, 1901—a new pianoforte concerto or vocal composition is introduced, “the pianist or singer is not a celebrity, but a plain, ordinary mortal.” This practice of selection is of course repugnant to the general public. “A. G.” adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named “Russian,” but are only the amusement of a fraction of Russian composers, members of the “Musical Left,” or the “Young Russian School.” Rubinstein’s name never appears on these programmes, Tchaikowsky’s name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; “but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere.” Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers are admired throughout Russia.

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by Borodin—the opera, “Prince Igor,” and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he is the editor of a new edition of Glinka’s compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. “Stenka Razine” is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol’s description of another Russian stream: “Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world.”

* *

Tschaikowsky corresponded with Glazounoff, and was fond of him. He saw him in St. Petersburg the night (November, 1893) before he was attacked with cholera. Tschaikowsky had been to the play, and had talked with the actor Varlamoff in his dressing-room. The actor described his loathing for “all those abominations” which remind one of death. Peter laughed and said: “There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel I shall live a long time.” He then went to a restaurant with two of his nephews, and later his brother Modest, entering, found one or two other visitors with Peter, among them Glazounoff. “They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white wine and soda-water. We went home about two A.M. Peter was perfectly well and serene.”

Peter wrote * to his brother Modest, September 24, 1883: “I bought Glazounoff’s quartet in Kieff, and was pleasantly surprised. In spite of the imitations of Korsakoff, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher helped him in this. I recommend you to buy the quartet and play it for four hands.” This work must have been the String Quartet in

* The translations into English of these excerpts from Tschaikowsky’s correspondence are by Mrs. Rosa Newmarch.

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D, Op. 1, composed some time between Glazounoff's fifteenth and seventeenth birthdays.

Tschaikowsky wrote to Glazounoff from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invitations to dinners and suppers. . . . I much regret that the Russian papers have said nothing as to my victorious campaign. What can I do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curious: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions, of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at the Festival. Klindworth intends to produce a Russian work at his concert in Berlin. I recommended him Rimsky-Korsakoff's 'Capriccio Espagnol' and your 'Stenka Razine.'" But this first symphony was in E major, not in E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

Early in 1890 Tschaikowsky was sojourning in Florence. He wrote this extremely interesting letter to Glazounoff: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me. A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either in the blue sky of Italy, in the sun that shines from it, in the architectural beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain two months hence, and my imagination will no longer take color from its surroundings?

"But enough of this! I am working hard. Whether what I am doing is really good is a question to which only posterity can give the answer.

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* * *

Alfred Bruneau wrote in his "Musiques de Russie et Musiciens de France" (Paris, 1903), after a short study of the "Cabinet," or "Big Five,"—Balakireff, Borodin, Moussorgsky, Cui, and Rimsky-Korsakoff,

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who could not endure the name of Anton Rubinstein as a composer and looked skew-eyed at Tschaikowsky as a "cosmopolite,"—these words concerning Glazounoff, their pupil and disciple: "His instrumentation has marvellous clearness, logic, and strength, and a brilliancy that sometimes dazzles. His sureness of hand is incomparable. But, to say everything,—and I have the habit of saying everything,—I wish that his truly extraordinary activity might slacken a little to the advantage of a high originality which I believe is in him, but to which he does not give the opportunity for a complete manifestation. He should fulfil the promise of his beginning; he should be the creator on whom we reckon,—in a word, the man of his generation, a generation younger than that of the composers who were at first his counsellors. The new years, continuing the eternal evolution of ideas, necessitate new attempts."

Mrs. Newmarch, in her article to which reference has already been made, has this to say about Glazounoff:—

"Glazounoff's activity has been chiefly exercised in the sphere of instrumental music. Unlike so many of his compatriots, he has never been attracted to opera, nor is he a prolific composer of songs. Although partly a disciple of the New Russian School, he is separated from Balakireff, Rimsky-Korsakoff, and Moussorgsky by his preference for classical forms in music. From the outset of his career he shows a mastery of technical means such as we are accustomed to associate only with full maturity. Perhaps on account of this facility some of his earlier works suffer from over-elaboration and a redundancy of accessory ideas. But the tendency of his later compositions is almost always toward greater simplicity and clearness of expression. Glazounoff's music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of restrained melancholy. His harmony is far more distinctive and original and frequently full of picturesque suggestion. As a master of orchestration, he stands, with Rimsky-Korsakoff, at the head of a school pre-eminently distinguished in this respect. Although Glazounoff has made some essays in the sphere of programme music in the symphonic poems, 'Stenka Razin,' 'The Forest,' and 'The Kremlin,'—and more recently in the suite, 'Aus dem Mittelalter,'—yet his tendency is mainly toward classical forms. At the same time, even when bearing no programme, much of his music is remarkable for a certain descriptive quality. The last to join the circle of Balakireff, he came at a time when solidarity of opinion was no longer essential to the very existence of the New Russian School. It was natural that, more than its earlier members, he should pass under other and cosmopolitan influences. The various phases of his enthusiasm for Western composers are clearly traceable in his works. In one respect Glazounoff is unique, since he is the only Russian composer of note who has been seriously dominated by Brahms. But, although he has ranged himself with the German master on the side of pure musical form, a very cursory examination of their respective works suffices to show how

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much less 'abstract' is the music of the Russian composer than that of Brahms. Even while moving within the limits of conventional form, Glazounoff's music is constantly suggesting to the imagination some echo from the world of actuality. It is in this delicate and veiled realism—which in theory he seems to repudiate—that he shows himself linked with the spirit of his age and his country. The strongest manifestation of his modern and national feeling is displayed in the energetic and highly-colored music of the ballet 'Raymonda.' Comparing this work with Tschaikowsky's ballet, 'The Sleeping Beauty' it has been said that while in the latter each dance resembles an elegant statuette, 'bizarre, graceful, and delicate,' the former shows us 'colossal groups cast in bronze,'—life viewed at moments of supreme tension and violent movement, caught and fixed irrevocably in gleaming metal. It proves that this Russian idealist has moods of affinity with the realism and oriental splendor of Rimsky-Korsakoff and Borodin. The ballet 'Raymonda' and its musical antithesis, the Sixth Symphony, with its wonderful contrapuntal finale, are probably the most popular of Glazounoff's works.

"Apart from his art, Glazounoff's life has been uneventful. Few composers have made their début under more favorable auspices, or have won appreciation so rapidly. Nor has he ever experienced the sting of neglect or the inconvenience of poverty."

Mrs. Newmarch also tells us that Glazounoff is endowed with a phenomenal musical memory. He himself has said: "At home we had a great deal of music, and everything we played remained firmly in my memory, so that, awakening in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening." "His most remarkable feat in this way," adds Mrs. Newmarch, "was the complete reconstruction of the overture to Borodin's opera, 'Prince Igor.'"

* * *

The name of Belaïeff, the publisher, must necessarily be associated with that of Glazounoff. Belaïeff, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounoff, his intimate friend. The young musician accepted the proposition, but he insisted on introducing the Mæcenat to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïeff gave at his own expense, in St. Petersburg, concerts devoted exclusively to the works of the younger school, and it was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïeff, born at St. Petersburg, February 22, 1836, died there January 10, 1904. He founded his publishing-house in 1885; in the same year the Russian Symphony

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Concerts; and in 1891 the Russian Chamber Music Evenings. His firm was changed by his will into a fund directed by Glazounoff, Liadoff, and Rimsky-Korsakoff.

* *

These works of Glazounoff have been performed in Boston: Symphony Orchestra: "Poème Lyrique," October 16, 1897; Symphony No. 6, October 21, 1899, January 5, 1901; Suite from the ballet "Raymonda," January 25, 1902; Overture Solennelle, Op. 73, February 15, 1902; Symphony No. 4, in E-flat, October 24, 1903, January 2, 1904 (by request); Carnival Overture, April 9, 1904; "The Kremlin," symphonic picture in three parts, January 27, 1906.

The symphonic poem, "Stenka Razine," was performed at a Chickering Production Concert, Mr. Lang conductor, March 23, 1904.

The Nocturne from the suite "Chopiniana" was played at a "Pop" Concert, under the direction of Mr. Max Zach, May 19, 1897; the Polonaise from the same suite was played at a "Pop" Concert, under Mr. Zach's direction, May 28, 1897.

String Quintet in A major, Op. 39 (Boston Symphony Quartet), January 2, 1905.

Five novelettes for string quartet, Op. 15 (Adamowski Quartet), November 23, 1898 (Nos. 3 and 2, December 22, 1903); Boston Symphony Quartet (October 30, 1905).

Mr. Siloti played the pianoforte étude, "The Night," Op. 31, No. 3, February 12 and March 12, 1898, and the Prelude, Op. 25, No. 1, February 14, 1898. Mr. Gabrilowitsch played the first pianoforte sonata, Op. 74, November 17, 1906. Mr. Félix Fox played the first movement of the second pianoforte sonata, Op. 75, November 20, 1906.

This list is probably not complete.

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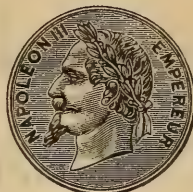
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Brahms Symphony No. 1, in C minor, Op. 68

- I. Un poco sostenuto; Allegro.
 - II. Andante sostenuto.
 - III. Un poco allegretto e grazioso.
L'istesso tempo.
 - IV. Adagio; Allegro non troppo, ma con brio.
-

Richard Strauss Tone-poem, "Don Juan" (after N. Lenau), Op. 20

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SYMPHONY IN C MINOR, No. 1, Op. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

**

When Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces.

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that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were

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known, I know not now, I can not see the entrance to the Heavenly

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allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's Song of Destiny, violin solos by Bach (Joachim), Joachim's elegiac overture in memory of H. Kleist, and the symphony. This elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School led by Joachim.

It is said that the listeners at Munich were the least appreciative; those at Carlsruhe, Mannheim, and Breslau were friendly. Dörfel wrote in the *Leipziger Nachrichten* that the symphony's effect on the audience was "the most intense that has been produced by any new symphony within our remembrance."

The symphony provoked heated discussion. Many pronounced it

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labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'er-dusted."

This much admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this character-

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ization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the First Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

* * *

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing

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of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an *Adagio*, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to *più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some

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of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the

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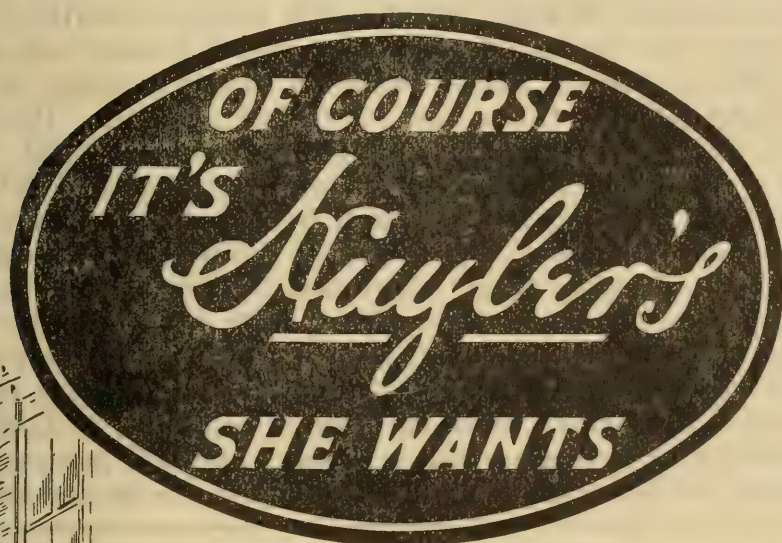
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allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony

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bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAÜ), OP. 20.

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898, November 1, 1902, February 11, April 29, 1905.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

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Extracts from Lenau's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruß und Lusterermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre

* Nicolaus Lenau, whose true name was Nicolaus Niernbsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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Im weiten Kreis der schönen Frauen,
 Ist meine Lieb' an jeder eine andre;
 Nicht aus Ruinen will ich Tempel bauen.
 Ja, Leidenschaft ist immer nur die neue;
 Sie lässt sich nicht von der zu jener bringen,
 Sie kann nur sterben hier, dort neu entspringen,
 Und kennt sie sich, so weiss sie nichts von Reue
 Wie jede Schönheit einzig in der Welt,
 So ist es auch die Lieb', der sie gefällt.
 Hinaus und fort nach immer neuen Siegen,
 So lang der Jugend Feuerpulse fliegen!

DON JUAN (zu Marcello).

Es war ein schöner Sturm, der mich getrieben,
 Er hat vertobt, und Stille ist geblieben.
 Scheintot ist alles Wünschen, alles Hoffen;
 Vielleicht ein Blitz aus Höh'n, die ich verachtet,
 Hat tödtlich meine Liebeskraft getroffen,
 Und plötzlich ward die Welt mir wüst, umnachtet;
 Vielleicht auch nicht; der Brennstoff ist verzehrt,
 Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:*

DON JUAN (to Diego, his brother).

O magic realm, illimited, eternal,
 Of gloried woman,—loveliness supernal!
 Fain would I, in the storm of stressful bliss,
 Expire upon the last one's lingering kiss!
 Through every realm, O friend, would wing my flight,
 Wherever Beauty blooms, kneel down to each,
 And, if for one brief moment, win delight!

DON JUAN (to Diego).

I flee from surfeit and from rapture's cloy,
 Keep fresh for Beauty service and employ,
 Grieving the One, that All I may enjoy.
 The fragrance from one lip to-day is breath of spring:

* John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

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The dungeon's gloom perchance to-morrow's luck may bring
 When with the new love won I sweetly wander,
 No bliss is ours upfurbish'd and regilded;
 A different love has This to That one yonder,—
 Not up from ruins be my temples builded.
 Yea, Love life is, and ever must be new,
 Cannot be changed or turned in new direction;
 It cannot but there expire—here resurrection;
 And, if 'tis real, it nothing knows of rue!
 Each Beauty in the world is sole, unique:
 So must the Love be that would Beauty seek!
 So long as Youth lives on with pulse afire,
 Out to the chase! To victories new aspire!

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
 Now it is o'er; and calm all round, above me;
 Sheer dead is every wish; all hopes o'ershrouded,—
 'Twas p'r'aps a flash from heaven that so descended,
 Whose deadly stroke left me with powers ended,
 And all the world, so bright before, o'erclouded;
 And yet p'r'aps not! Exhausted is the fuel;
 And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music: for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's



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hero is specifically the Don Juan of Lenau, not the rakehell hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess ———, widow; she lives at a villa, an hour from Seville" (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (*senza espressione*) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplors his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever-new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

* * *

Some say that Don Juan Tenorio was the Lord d'Albarran de Grenade, or the Count of Marana, or Juan Salazar mentioned by Bernal Diaz del Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree: thus Castil-Blaze gives the coat of arms of the Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt. Such researches are harmless diversions.

We do know that in the fifteenth and sixteenth centuries in Spain an "auto" or religious drama entitled "Ateista Fulminado" was acted in churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with

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the daughter of the Commander Ulloa, whom he slew. Don Juan in pursuit of another victim went to the monastery of Saint Francis at Seville, where they had raised a marble tomb to the commander, and there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned the tomb of his victim, and the vengeance of heaven had removed the body to the infernal regions.

On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many plays, operas, pantomimes, ballets, poems, pictures, tales.

Here we are concerned only with Don Juan in music. They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed. 4th vol.); "Molière Musicien," by Castil-Blaze, vol. i. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written a book, "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

**

In Tirso de Molina's comedy these women figure: the Duchess Isabella; Thisbe, a fisher-maiden; Donna Anna de Ulloa; Aminta, a village maiden who was on the point of marrying a peasant. Don Juan invites the Statue of Donna Anna to supper. The Statue accepts, calls, and drags him down to hell.

This comedy was translated into Italian by Onofrio Gilberti. It was then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play founded at least on Gilberti's version was played in Italian at Paris in 1657. Dorimon's French version of the old comedy, "Le Festin de Pierre," was played at Lyons in 1658, and de Villiers's *tragi-comédie* at Paris in 1659.

The opera librettists first began with these old comedies. And here is a list that is no doubt imperfect:—

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made such a scandal that the piece was suppressed, but it was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters were Don Giovanni, his servant, Donna Anna and her father, and the guests at the feast.

"Il Convitato di Pietra," by Righini (Vienna, 1777). In this opera the fisher-maiden was introduced.

"Il Convitato di Pietra," by Calegari (Venice, 1777).

"Il Convitato di Pietra," by Tritto (Naples, 1783).

"Don Giovanni," by Albertini (Venice, 1784).

"Don Giovanni Tenorio," by Cazzaniga (Venice, 1787). Goethe saw it at Rome, and described the sensation it made. "It was not possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight toward heaven."

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"Il Convito di Pietra," by Gardi (Venice, 1787).

"Don Giovanni," by Mozart (Prague, October 29, 1787).

"Don Giovanni," by Fabrizi (Fano, 1788).

"Nuovo Convitato di Pietra," by Gardi (Bologna, 1791).

"Il Dissolto Punito," by Raimondi (Rome, about 1818).

"Don Giovanni Tenorio," by Don Ramon Carnicer (Barcelona, 1822).

"Il Convitato di Pietra," by Pacini (Viareggio, 1832).

"Don Juan de Fantaisie," one-act operetta by Fr. Et. Barbier (Paris, 1866).

"The Stone-guest" ("Kamjennyi Gost"), left unfinished by Dargomijsky, orchestrated by Rimsky-Korsakoff, and produced with a prelude by César Cui at St. Petersburg in 1872. The libretto is a poem by Poushkin. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only after dramatic effect, for he thought that in opera the music should only accent the situation and the dialogue. The commander is characterized by a phrase of five tones that mount and descend diatonically and in whole tones. The opera does not last two hours.

"Il Convitato di Pietra," by Manent (Barcelona, 1875).

"Il Nuovo Don Giovanni," by Palmieri (Triest, 1884).

"La Statue du Commandeur," pantomime, music by Adolphe David (Paris, 1892). In this amusing piece the Statue loses his dignity at the feast, and becomes the wildest of the guests. He applauds the dancers so heartily that he breaks a finger. He doffs his helmet and joins in a cancan, and forgets to take his place on the pedestal in a square in Seville. Consternation of the passers-by. Suddenly the Statue is seen directing unsteady steps. Don Juan and other revellers assist him to recover his position and his dignity.

Here may be added:—

"Don Juan et Haydée," cantata by Prince Polognac (St. Quentin, 1877.) Founded on the episode in Byron's poem.

"Ein kleiner Don Juan," operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin de Siècle," ballet by Jacobi (London, 1892).

OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was

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finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	Wagner
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	Weissheimer
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	Liszt
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra.	Weissheimer

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	Weissheimer
Chorus, "Trocknet nicht"	Weissheimer
Chorus, "Frühlingslied"	Weissheimer
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	Wagner

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The

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critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

We give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

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angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is

*See "Der Meistersang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

* * *

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

* * *

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the mastersingers to the injury of Walther. But the work itself has the duty of undeceiving us.

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“And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art.”

* *

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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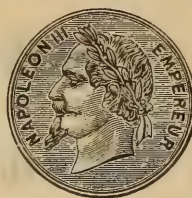
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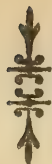
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III. Rondo.

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OVERTURE TO THE OPERA "OBERON". . . CARL MARIA VON WEBER

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"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The story was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden, "the music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto

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ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

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libretto revised by Major Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day." There were former versions,—one "changed and enlarged" by Franz Gläser (Vienna), one with recitatives by Benedict, one with "secco" recitatives by Lampert of Gotha, and one with recitatives by Franz Wüllner. In the version produced at Dresden, September 29, 1906, Weber's music remains unchanged. The new dialogue by an unnamed writer follows Hell's translation.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828–29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a

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We doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870 by the Parepa Rosa Company. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton. The first performance in Boston was by the Parepa Rosa Company in Music Hall, May 23, 1870.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in

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February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

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CONCERTO IN D MAJOR, FOR VIOLIN, OP. 61.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flûte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dédié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comp-toir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passage-way" from the andante (for so in this arrangement Beethoven calls the *larghetto*) to the rondo.

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista*.

* * *

The first movement, *Allegro ma non troppo*, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters, after a half-cadence on the dominant. The first part of the movement is repeated. The solo

* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.

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violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major (6-8), is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

* *

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpreta-

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tion, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight, he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to St. Petersburg, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Von Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat,—a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar

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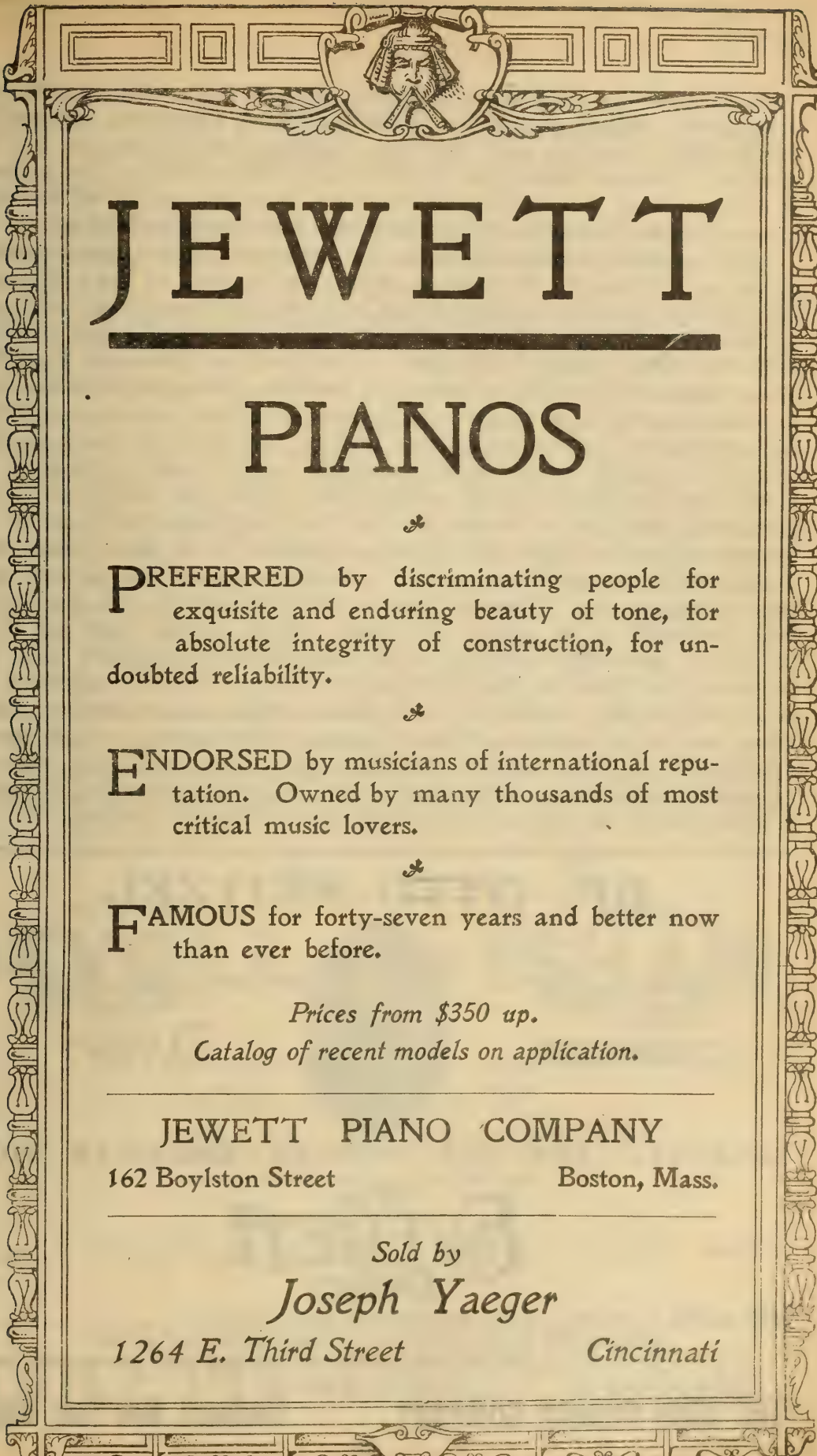
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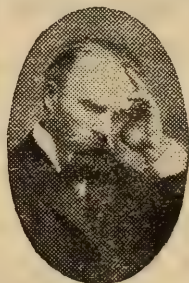
* * *

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established:—

"The eminent violinist Klement (*sic*) played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Clement's Fantasia."

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ENTR'ACTE.

MUSIC IN FINLAND.

The *Musical Courier* (London) published in 1899 a sketch of the early history of music in Finland. This article, signed A. Ingman, may be of interest in connection with the performance of Sibelius's Second Symphony.

“For the right judgment of the character of this music a short preliminary sketch as to the origin of the people seems necessary. We learn from history that the Finns belong to a tribe of the Aryan and Turanian race, called Ugro-Finns, being first spoken of in the second century by Ptolemæus. About five hundred years later they settled on the Finnish peninsula, gradually driving the Laps, who then occupied the country, towards the North, into those regions now known as Lapland. In the twelfth century Swedish influence took root among the people, when King Erik Yedwardson undertook the first crusade to Finland, the inhabitants of which in 1157 became converts to the Christian faith, the two first bishops—Saint Henry and Saint Thomas—being, by the way, English by birth. By a treaty from 1323 the whole country was subdued, remaining under Swedish government until 1809, when, after several wars with Russia, Tsar Alexander I. became Grand Duke of Finland, confirming, by his ‘Act of Assurance to the Finnish people,’ their religion, their laws, and their constitution, as runs the edict, ‘for the time of his reign and the reigns of his successors.’

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national epic, 'Kalevala.' * The folk-songs testify the deep musical vein of the people. The Finnish tunes are of a simple, melancholy, soft character, breathing the air of the lonely scenery where they were first sung; for there is a profound solitude in that beautiful 'land of the thousand lakes,' as it has been called, a loneliness so entire that it can be imagined only by those who have spent some time there, an autumnal day, for instance, in those vast forests, or a clear summer night on one of its innumerable waters. There is a sublime quietude, something desolate, over those nights of endless light, which deeply impresses the native, and still more strangely touches the mind of the foreigner. At intervals such a one is overcome by those moods, often pictured in the songs, some of which are full of subdued resignation to fate, most touchingly demonstrating that the people 'learned in suffering what it taught in song.' The rough climate made the Finns sturdy in resistance, and all the hard trials which in course of time broke in upon them were braved valiantly, until better days dawned again. This theme of a 'hope on, hope ever,' is highly applicable to the nation. Even some of their erotic songs bear this feature,—the rejected lover seldom despairs,—although there are, of course, exceptions of a very passionate colouring. Many are a mere communion with the singer's nearest and truest friend,—the beauty of nature around him.

* Max Muller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shah-nameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenaeum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow."—P. H.

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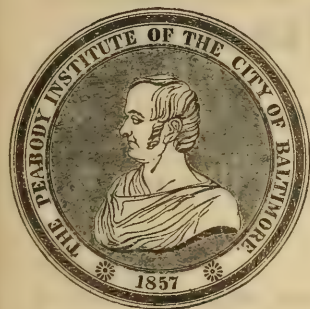
"The original instrument (constructed somewhat like a harp) to which these idyllic strains were sung is called 'Kantele.'* The national epic, 'Kalevala,' translated into English by Mr. Crawford, contains the ancient myth of the origin of this instrument, beginning with the fortieth canto.

"Wainamoinen, the inspired bard and ideal musician—thus runs the tale—out of the jawbones of a big fish had made himself an uncommonly lovely specimen of an instrument, which he called kantele. For strings he took some hairs from the mane of the bad spirit's (Hiisi's) horse, which gave it a mysterious, bewitching sound. When singing to its accompaniment he, by his soul-compelling mighty melodies, awakened the sympathy of all beings, charming and ruling the powers of nature around him. The sun, the moon, and the stars descended from heaven to listen to the songster who was himself touched to tears by the power of his own song.

"His happiness, however, did not last very long. The harp, his greatest comfort, was lost in the waves, where it was found by the sea nymphs and the water king, to their eternal joy. When sounding the chords to their fair songs of old, the waves carried the tunes along to the shores, whence they were distantly echoed back by the rocks around; and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the clear northern summer nights.

"Deploring the loss of his kantele, old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. There he happened to see a young birch complaining of its sad lot: in vain,

* A kantele was shown at the Paris Exposition of 1889. It was a horizontal sort of the lute as known to the Greeks. It had sixteen steel strings, and its compass was from D, third line of the bass staff, to E, fourth space of the treble staff, in the tonality of G major. Its greatest length was about thirty inches; its greatest width, about ten inches. The late General Neovius, of Helsingfors, invented a kantele to be played with a bow in the accompaniment of song. This instrument looks like a violin box; it has two strings, and requires two players, who, on each side of the instrument, rub a bow on the string nearer him. For a minute description of this kantele and the curious manner of tuning see Victor Charles Mahillon's "Catalogue du Musée instrumental du Conservatoire Royal de Musique de Bruxelles," vol. iii., pp. 9-11 (Ghent, 1900).—P. H.



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it said, it dressed itself so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves, nobody enjoyed it. It was born to 'lament in the cold, to tremble at the frost' of the long dreary winter. But the songster took pity upon it, saying that from it should spring the eternal joy and comfort of mankind, and so he carved himself a new harp from the tender birch-tree's wood. For chords he asked the tresses of a beautiful maiden, whom he met in the bower waiting for her lover. By means of this golden hair, her languishing sighs crept into the instrument, which sounded more fascinating than ever the old one did. This restored to the bard the full possession of his supernatural power. His success henceforth was something unheard of.

"The following cantos may be regarded as proofs of the influence of Christianity upon the epic: A maiden, Mariatta, and a child (the Virgin Mary and Christ) came to deprive the bard of his reign. He found that his time had come to an end, and he once more took his harp. He sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the unfathomable depth of space, bequeathing his harp, as a remembrance of him, to his own people for their everlasting bliss.

"The period of musical culture in Finland may be said to have begun about a hundred years ago, when in 1790 the first musical society was founded by members of the University under the leadership of K. V. Salgé. His successor, Fredrik Pacius, was the founder of the national musical development, and to him the merit is due of having given the Finns their beautiful national anthem. Their enthusiasm knew no bounds when, on the solemn never-to-be-forgotten May festival, 1848, this song was first heard in the park of Kajsaniemi, near Helsingfors.

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* *

Let us add to the sketch of Ingman. For much of the information about the present condition of music in Finland we are indebted to Dr. Karl Flodin, of Helsingfors.

The national epic, "Kalevala," and the lyric poems known under the collective name "Kanteletar" were first transcribed and arranged by Elias Lönnrot (1802-84). The first composer who was born in Finland and made a name for himself was Bernhard Crusell (1775-1838), who lived for the most part in Sweden and Germany. A famous clarinetist, he set music to Tegnér's "Frithjof," and he wrote an opera, "Die kleine Sklavin."

The father of Finnish music was Pacius, to whom reference has already been made. His son-in-law, Dr. Karl Collan (1828-71), wrote two popular patriotic marches with chorus, "Wasa" and "Savolaisen laulu." Filip von Schantz (1835-65), conductor, composed cantatas, choruses, and songs. Carl Gustaf Wasenius, of Abo, which was formerly the capital of Finland, conductor, composer, and director of an organ school, died an old man in 1899. Conrad Greve, of Abo, who wrote music to Fredrik Berndtson's play, "Out of Life's Struggle," died in 1851, and A. G. Ingelius, a song writer of wild talent, died in 1868. Other song writers were F. A. Ehrström (died in 1850), K. J. Möhring (died in 1868), teacher and conductor at Helsingfors, Gabriel Linsen, born in 1838.

Richard Falten, born in 1835, succeeded Pacius as music teacher at the University of Helsingfors. He founded and conducted a choral society; he is an organist and pianoforte teacher. He has composed a cantata, choruses, and songs.

Martin Wegelius, born in 1846, is director of the Music Institute of Helsingfors, which is now about twenty years old. Busoni once taught at this Institute. Wegelius has composed an overture to Wecksell's tragedy, "Daniel Hjort," cantatas, choruses, and he has written treatises and a "History of Western Music."

* Pacius was born at Hamburg in 1809; he died at Helsingfors in 1891. A pupil of Spohr, he was an excellent violinist, and he was active as composer and conductor. He founded orchestral and choral societies at Helsingfors, and was music teacher at the University. His "Kung Carls jakt," produced in 1852, was the first native Finnish opera. His opera "Loreley," produced in 1887, was more in accordance with the theories of Wagner. Pacius wrote a lyric "Singspiel," "The Princess of Cyprus," a symphony, a violin concerto, choruses, songs, etc. His hymn, "Suomis Sang" (text by the Finnish poet, Emil von Qvanten), is, as well as his "Wärtland" ("Our Country"), a national song.—P. H.

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Robert Kajanus, born in 1856, is the father and the conductor of the Philharmonic Society of Helsingfors. He has made journeys with this orchestra and Finnish singers in Scandinavia, Germany, France, and Belgium, and with his symphony chorus he has produced at Helsingfors Beethoven's Mass in D, Berlioz's "Romeo and Juliet" and "Damnation of Faust," Bach's Mass in B minor, and other works of importance. Among his own compositions are the symphonic poems, "Kullervos Trauermarsch" and "Aino," illustrative of subjects in the "Kalevala"; Finnish Rhapsodies; an orchestral suite, "Recollections of Summer," which are founded on folk-songs or folk-dance rhythms.

Armas Järnefelt, born in 1869, has composed orchestral suites and symphonic poems, as "Korsholm." The death of Ernst Mielck, who died at Lucarno at the age of twenty-two, was a severe loss, for his orchestral compositions, among them a symphony, had attracted marked attention. Oskar Merikanto, born in 1868, has composed an opera, "The Maiden of Pohja," and songs; Erkki Melartin, born in 1875, who studied under Wegelius and afterward at Vienna and in Italy, has written songs and a Symphony in C minor, which was played at Helsingfors in a revised form in the season of 1905-1906. Dr. Ilmari Krohn, a music teacher at the University, has composed motets and instrumental works; Emil Genetz, born in 1852, has written choruses for male voices, among them the patriotic hymn, "Herää Suomi!" ("Awake, O Finland!"); and Selim Palmgren, born in 1878, has composed songs and pianoforte pieces, among them a concerto produced at Helsingfors in the season of 1904-1905.

Wegelius, Kajanus, Krohn, and Merikanto studied at Leipsic, and Kajanus with Svendsen when the latter was living at Paris. Järnefelt studied with Massenet, and Mielck with Max Bruch.

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Finnish singers. Johanna von Schoultz in the thirties of the last century sang successfully in European cities, but she fell sick left the stage, and died alone and forgotten in her native land. Ida Basilier, an operatic coloratura singer, now lives in Norway. Emma Strömmer-Achté, herself a successful singer, is the mother of Aino Achté (or Ackté) of the Paris Opéra and now of the Metropolitan, New York. Aino was born at Helsingfors, April 23, 1876, studied at the Paris Conservatory, where she took the first prize for opera in 1897, and made her début as Marguerite at the Opéra, Paris, October 8, 1897. Her younger sister Irma is also a singer of reputation in Finland. Emma Engdahl-Jägersköld created the part of Loreley in Pacius's opera, and has sung in Germany. Alma Fohström-Rode,* a member of the Moscow opera, has sung in other countries, especially in Germany. Elin Fohström-Tallqvist, a coloratura singer, is her sister. Hortense Synnerberg, mezzo-soprano, has sung in Italy and Russia.† Maikki Järnefelt is known in German opera-houses, and Ida Ekman is engaged at Nuremberg. Adée Leander-Flodin, once of the Opéra-Comique, Paris, has made concert trips in Scandinavia and South America. Filip Forstén became a teacher in Vienna, Hjalmar Frey is a member of the Court Opera of St. Petersburg, and Abraham Ojanperä now teaches at the Music Institute of Helsingfors.

Karl Ekman and Mrs. Sigrid Sundgrén-Schnéevoigt are pianists of talent, and the husband of the latter, Georg Schnéevoigt, is a violoncellist and a conductor of repute. He is now a conductor of the Kaim Orchestra (Munich).

There are many male choruses in Finland. The "Muntra Musikanter," led by Gösta Sohlström, visited Paris in 1889. A picked chorus from the choral societies gave concerts some years ago in Scandinavia, Germany, and Holland. The churches all have their choir of mixed voices and horn septet. At the Music Festival at Helsingfors in 1900 about two thousand singers took part.

Mr. Charles Gregorowitsch, a Russian by birth, for some years concert-master at Helsingfors, gave a recital in Boston, February 27, 1897, and played here at a Symphony Concert, December 7, 1901.

* Alma Fohström made her first appearance in the United States at the Academy of Music, New York, as Lucia, November 9, 1885. She sang at the Boston Theatre in 1886: Zerlina in "Fra Diavolo," January 5, 13; Maritana (in Italian), January 7; Margherita in Gounod's "Faust," January 11; and Martha in Flotow's opera, January 16. She also sang in a Sunday night operatic concert.

† A Mme. Synnerberg visited Boston in March, 1890, as a member of the Abbey, Schoeffel and Grau Company, and sang the parts of Emilia in Verdi's "Otello" and "Azucena."

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SYMPHONY IN E MINOR, No. 1 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer," 24 pp. (1906), will best serve as an introduction to the description of this symphony. See also the entr'acte.

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees* to 'gay and giddy music.'

* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring

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"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose and possessed of a latent energy which, once aroused, is not easily diverted or checked.

... "Many so-called Finnish folk-songs being of Scandinavian origin. That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm, and Järnefelt, and in the music of Sibelius.

... "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works

folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects, —greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers.—P. H.

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was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate, Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*:—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena which lends itself to every variety of emotional curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance, and sometimes has a mysterious, penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way, which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament.

. . . "Like Glinka, Sibelius avoids the crude material of the folk-song; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive

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the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention.' "

This symphony was composed in 1899. It was published in 1902.

It was performed in Berlin in July, 1900, at a concert of Finnish music led by Kejanus. It was played by the Royal Orchestra in Dresden, November 17, 1903, and performed in London under Mr. Henry J. Wood's direction, October 13, 1903.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettle-drums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: *Andante ma non troppo*, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody which has much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. *Allegro energico*, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, *piano ma marcato*, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, *pianissimo*, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a *diminuendo* leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. *Andante, ma non troppo lento*, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, *un poco meno andante*, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A

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motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, *molto tranquillo*. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

**

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the music school of Martin Wegelius at Helsingfors, then with Albert Becker at Berlin (1889-90) and with Fuchs and Goldmark at Vienna (1890-91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*"*

* This stipend is still granted.

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His chief works are the Symphony No. 1, E minor, Symphony No. 2, D major (1901-1902),—it is said that he has recently completed a third symphony; “Kullervo,” a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); “Lemminkäinen,” symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, “The Swan of Tuonela” and “Lemminkäinen’s Home-faring”); “Finlandia,” symphonic poem, Op. 27; overture and orchestral suite, “Karelia,” Op. 10 and Op. 11; “Islossningen,” “Sandels,” and “Snöfrid,” three symphonic poems with chorus; “Varsang”; “En Saga,” tone poem; “Jungfrau i Tornet” (“The Maid in the Tower”), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul’s tragedy, “King Christian II.” (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck’s “Pelléas and Mélisande,” an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic concert, November 30, 1906; “Des Feuer’s Ursprung,” cantata; “Koskenlaskijan Morsiamet” (“The Ferryman’s Betrothed”), ballad for voice and orchestra; Sonata for pianoforte, Op. 12; “Kylliki,” lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, and transcriptions for the pianoforte of his songs; choruses, and many songs, Op. 13, 31, 36, 37, 38,—fifteen have recently been published with English words.

Sibelius’s Symphony No. 2, D major, was played in Boston at a concert of the Boston Symphony Orchestra, March 12, 1904.

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Barleben, C.	Hoffmann, J.	
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Berger, H.		
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Brenton, H.	Keller, K.	Rettberg, A.
Brooke, A.	Kenfield, L.	Rissland, K.
Burkhardt, H.	Kloepfel, L.	Roth, O.
Butler, H.	Kluge, M.	
	Kolster, A.	Sadoni, P.
Carrier, F.	Krafft, W.	Sauer, G.
Debuchy, A.	Krauss, H.	Sauerquell, J.
Dworak, J.	Kuntz, A.	Sautet, A.
	Kuntz, D.	Schuchmann, F.
Eichheim, H.	Kunze, M.	Schuëcker, H.
Eichler, J.	Kurth, R.	Schumann, C.
Elkind, S.		Schurig, R.
	Lenom, C.	Senia, T.
Ferir, E.	Loeffler, E.	Seydel, T.
Fiedler, B.	Longy, G.	Sokoloff, N.
Fiedler, E.	Lorbeer, H.	Strube, G.
Fiumara, P.	Ludwig, C. F.	Swornsbourne, W.
Fox, P.	Ludwig, C. R.	
Fritzsche, O.		Tischer-Zeitz, H.
	Mahn, F.	Traupe, W.
Gerhardt, G.	Mann, J.	
Gietzen, A.	Maquarre, A.	Vannini, A.
Goldstein, S.	Maquarre, D.	
Grisez, G.	Marble, E.	Warnke, H.
	Mäusebach, A.	
Hackebarth, A.	Merrill, C.	Zach, M.
Hadley, A.	Mimart, P.	Zahn, F.
Hain, F.		

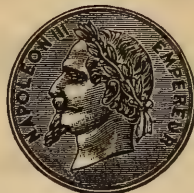
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- I. Andante non troppo e molto maestoso.
Allegro con spirito.
 - II. Andantino semplice.
Allegro vivace assai.
 - III. Allegro con fuoco.
-

Glazounoff Symphony in B-flat major, No. 5, Op. 55

- I. Moderato maestoso ; Allegro.
 - II. Scherzo: Moderato ; Pochissimo meno mosso.
 - III. Andante.
 - IV. Allegro maestoso.
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OVERTURE TO THE OPERA, "THE BETROTHED OF THE TSAR."

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18, 1844,*
now living at St. Petersburg.)

Rimsky-Korsakoff finished "Zarskaja Newesta" ("La Fiancée du Roi"), an opera in three acts, in 1898. The libretto was founded on a comedy by Leo Meï, a Russian poet and dramatist (1822-62). The examination committee of the Imperial Opera House objected to it on the ground that the character of a former ruler of all the Russias was treated too familiarly: such was the story spread abroad early in the fall of 1899, and the story crossed the Atlantic; but the composer wrote a letter of contradiction, in which he said that he had never submitted his opera to the committee. "Foreign composers," he added, "whose operas are about to be performed at the Court Opera do not petition the managers for a performance of their works, and do not subject them to an examination. Why should Russian composers whose works are published be obliged to send their operas to the managers and beg a performance? The very publication of an opera is at once a submittal of it to all opera-managers, whose duty it is to be on the watch for such new publications, to examine them, and to choose the ones that are fit for performance."

"The Betrothed of the Tsar" was produced at the Solodornikoff Theatre, Moscow, on November 3, 1899. Ippolitoff Ivanoff conducted. The theatre was crowded, and the success of the opera was immediate and great. The composer is said to treat certain scenes with the rhythmic, tonal, and melodic characteristics of Russian folk-song, but with themes of his own invention.

The libretto is a blood-and-thunder dramatization of a story of Russia in 1572, based on the Oriental custom of the ruler's choice of a bride from all the fairest and assembled maidens. ("Then said the king's servants that ministered unto him, Let there be fair young virgins sought for the king: and let the king appoint officers in all the provinces of his kingdom, that they may gather together all the

* This date is given in the catalogue of Belaëff, the Russian publisher. One or two music lexicons give May 21.

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fair young virgins unto Shushan the palace, to the house of the women, unto the custody of Hege the king's chamberlain, keeper of the women; and let their things for purification be given them: and let the maiden which pleaseth the king be queen instead of Vashti. And the thing pleased the king; and he did so."—ESTHER ii. 2-4.)

Ivan the Fourth and the Terrible, who served Rubinstein as the subject of a symphonic poem, chose Marfa, a merchant's daughter. She was betrothed to the boyar Lykov, and with her was Griaznoj, captain of the guards, madly in love. The captain sought from a learned leech a love potion, that he might put it in a wine cup for Marfa, that she might then forget her lover, that she might glow with love for him. But a woman, Ljubascha, the discarded mistress of Griaznoj, sought out the physician, and contrived that a potion should be substituted, a poisonous potion that would destroy the famous beauty of Marfa. And her beauty was destroyed at the very time of the Tsar's choice, and Marfa was sick unto death, and her brain was turned. Griaznoj was about to confess, when he learned from Ljubascha's own mouth that she was the plotter of the mischief. He stabbed her and gave himself up to justice.

The opera was produced in Czech at Prague, December 4, 1902.

The overture, which does not suggest operatic horrors, is a composition that requires no analysis. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, a set of three kettledrums, harp, and the usual strings. It opens in D minor (*allegro*), and there are two endings, one that goes directly into the music of the first scene of the opera and one that is designed for concert use.

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The first performance of the overture in the United States was at a concert of the Boston Symphony Orchestra, November 15, 1902. The overture was played again at one of these concerts, April 16, 1904.

Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at these concerts on April 17, 1897, December 11, 1897, January 13, 1900, February 4, 1905; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; "Sadko," a musical picture, Op. 5, March 25, 1905.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, but even then he gave much time to music. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that in 1862 he came as an officer to the United States. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group—Borodin, Moussorgsky, Cui, were the others—who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, afterward led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition* of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Borodin wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts

* Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony and other orchestral pieces, as "King Lear," "Thamara"; piano pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

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of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodin, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodin, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Khovanschtchina" * (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodin. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was Borodin who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko"† to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better

* Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chauve" (St. Petersburg, 1886), played here at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

† Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

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AND NOT BE FOWNES

BUT THEY CAN'T BE

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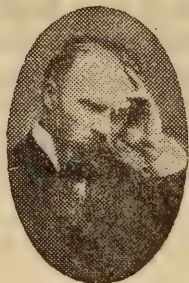
AND NOT BE RIGHT.

understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau * he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodin, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodin, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodin have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but

* She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890.

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a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

* * *

Two more recent opinions concerning the music of this Russian composer are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And M. Jean Marnold, the learned and brilliant critic of the *Mercure d' France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not

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been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russian, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harim. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North, and that no one has ever possessed among the 'Five.'"

See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97-140).

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In 1874 Tschaikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of thirty dollars a month.) In November of 1874 he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The orchestration of the concerto was finished on February 9, 1875; but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretowna von Meck, the rich widow who admired Tschaikowsky's music so warmly that in 1877 she determined to give him a sum of six thousand roubles annually, that he might compose without care or care. They never met. Never did either one hear the voice of the other; but they exchanged letters frequently, and to her Tschaikowsky unbared his perturbed soul. This letter is dated San Remo, January 21, 1878. It has at last been published in Modest Tschaikowsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I needed the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by and shown the concerto to another; so I determined to ask him to hear it and criticise the pianoforte part.

"On Christmas Eve, 1874, we were all invited to Albrecht's, and

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Nicholas asked me, before we should go there, to play the concerto in a class-room of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no'; he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Again silence.

"'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no

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one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior: I felt myself wronged and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing-up that sorely wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast-down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public if these changes were ready at a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

Tschaikowsky erased the name of Nicholas Rubinstein from the score, and inserted in the dedication the name of Hans von Bülow, whom he had not yet seen; but Klindworth had told him of von Bülow's interest in his works and his efforts to make them known in Germany. Von Bülow acknowledged the compliment, and in a warm letter of thanks praised the concerto, which he called the "fullest" work by Tschaikowsky yet known to him: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are everywhere concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall enjoy actively or passively (respectively) the work."

For a long time Tschaikowsky was sore in heart, wounded by his friend. In 1878 Nicholas had the manliness to confess his error; and as a proof of his good will he studied the concerto and played it often and brilliantly in Russia and beyond the boundaries, as at the Paris Exhibition of 1878.

Other works of 1874-75 by Tschaikowsky were Symphony No. 3; "Sérénade Mélancolique," Op. 26, for violin and orchestra; six piano pieces, Op. 19; six songs, Op. 25; six songs, Op. 27; six songs, Op. 28.

The first performance of this concerto was at Boston, Mass., in Music Hall, October 25, 1875. Von Bülow was the pianist, and the concert was

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the fifth of his series. Mr. B. J. Lang was the conductor. The programme was as follows:—

PART I.

- Overture, "Jessonda" *Spohr*
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Grand Concerto (Op. 23) in B-flat (*sic*) *Tschaikowski*
(Piano and Orchestra.)
HANS VON BÜLOW.

PART II.

- Sonata quasi Fantasia (Moonlight Sonata) *Beethoven*
HANS VON BÜLOW.
Overture, "Prometheus" *Beethoven*
ORCHESTRA.
Grand Fantaisie (Op. 15) in C major *Schubert*
(Arranged for piano and orchestra by LISZT.)
HANS VON BÜLOW.
Wedding March *Mendelssohn*
ORCHESTRA.

The programme contained this astonishing announcement:—

"The above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Von Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

The concerto was played again at the *matinée*, October 30. The orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The first performance of the concerto in Russia was by Kross at a concert of the Russian Musical Society, St. Petersburg, November 1, 1875. The first performance in Moscow was November 21, 1875, when Serge Tanéïeff, the favorite pupil of Nicholas Rubinstein and Tschaikowsky, was the pianist.

The first movement begins with a long introduction, *Andante non troppo e molto maestoso*, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a *cadenza*; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, *Allegro con spirito*, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the

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In his paper on Boston published in *Harper's Weekly* Mr. H. G. Wells relates the fact that Bernard Shaw induced him to buy a Pianola.

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course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, *Andantino semplice*, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the 'cellos. The second part of the movement is of scherzo character. Violas and 'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: *Allegro con fuoco*, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to *allegro vivo*, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, and strings.

SYMPHONY IN B-FLAT MAJOR, NO. 5, OP. 55.

ALEXANDER GLAZOUNOFF

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898.

The symphony, dedicated to Serge Tanéïeff,* is scored for three

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885-89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat

flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. *Moderato maestoso*, B-flat, 4-4. In this introductory section the sturdy chief theme of the *allegro* which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is prelude. The *Allegro* is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernable. There is a stirring coda.

II. *Scherzo, moderato*, G minor, 2-4. After a few measures of sportive prelude the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. *Pochissimo meno mosso.* The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. *Andante*, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After prelude on the dominant there is a return of the leading motive.

IV. *Allegro maestoso*, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced by clarinets, bassoons, violas, violoncellos, while double-basses and kettledrums maintain a pedal-point.

* * *

major. Tanéïeff spent some months at Paris, 1876-77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky's Life. Tanéïeff has composed a symphony (played here at a Symphony Concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture, "The Oresteia" (played here at a Symphony Concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part-songs, "Sunrise," has been sung here two or three times.

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Alexander Constantinovitch Glazounoff is the son of a rich bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or, non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time, with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30† of the same year, and it

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

† Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

was performed again at a concert of the Royal College of Music, July 23 of that year, much to the disgust of certain hide-bound conservatives. Thus, a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung*."

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are seven symphonies; a Suite Caractéristique (Op. 9); several fantasias and sym-

* For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition is introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection is of course repugnant to the general public. "A. G." adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named "Russian," but are only the amusement of a fraction of Russian composers, members of the "Musical Left," or the "Young Russian School." Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; "but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere." Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers are admired throughout Russia.

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phonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets; a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Age," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905). He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he is the editor of a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

* *

Tschaikowsky corresponded with Glazounoff, and was fond of him. He saw him in St. Petersburg the night (November, 1893) before he was attacked with cholera. Tschaikowsky had been to the play, and had talked with the actor Varlamoff in his dressing-room. The actor described his loathing for "all those abominations" which remind one of death. Peter laughed and said: "There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel I shall live a long time." He then went to a restaurant with two of his nephews, and later his brother Modest,

entering, found one or two other visitors with Peter, among them Glazounoff. "They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white wine and soda-water. We went home about two A.M. Peter was perfectly well and serene."

Peter wrote * to his brother Modest, September 24, 1883: "I bought Glazounoff's quartet in Kieff, and was pleasantly surprised. In spite of the imitations of Korsakoff, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher helped him in this. I recommend you to buy the quartet and play it for four hands." This work must have been the String Quartet in D, Op. 1, composed some time between Glazounoff's fifteenth and seventeenth birthdays.

Tschaikowsky wrote to Glazounoff from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invitations to dinners and suppers. . . . I much regret that the Russian papers have said nothing as to my victorious campaign. What can I do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curious: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions,

* The translations into English of these excerpts from Tschaikowsky's correspondence are by Mrs. Rosa Newmarch.

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of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at the Festival. Klindworth intends to produce a Russian work at his concert in Berlin. I recommended him Rimsky-Korsakoff's 'Capriccio Espagnol' and your 'Stenka Razin.' But this first symphony was in E major, not in E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

Early in 1890 Tschaikowsky was sojourning in Florence. He wrote this extremely interesting letter to Glazounoff: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me. A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either in the blue sky of Italy, in the sun that shines from it, in the architectural beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain two months hence, and my imagination will no longer take color from its surroundings?

"But enough of this! I am working hard. Whether what I am doing is really good is a question to which only posterity can give the answer.

"I feel the greatest sympathy for your misgivings as to the failure of your 'Oriental Fantasia.*' There is nothing more painful than such doubts. But all evil has its good side. You say your friends did not approve of the work, but did not express their disapproval at the right time,—at a moment when you could agree with them. It was wrong of them to oppose the enthusiasm of the author for his work before it had had time to cool. But it is better that they had the courage to speak frankly, instead of giving you that meaningless, perfunctory praise some friends consider it their duty to bestow, to which we listen, and which we accept, because we are only too glad to believe. You are strong enough to guard your feelings as composer in those moments when people tell you the truth. . . . I too, dear Alexander Constantinovitch, have sometimes wished to be quite frank with you about your work. I am a great admirer of your gifts. I value the

* "Rhapsodie Orientale" for Orchestra, Op. 29.

earnestness of your aims and your artistic sense of honor. And yet I often think about you. I feel that, as an older friend who loves you, I ought to warn you against certain exclusive tendencies and a kind of one-sidedness. Yet how to tell you this I do not quite know. In many respects you are a riddle to me. You have genius, but something prevents you from broadening out and penetrating the depths. . . . In short, during the winter you may expect a letter from me, in which I will talk to you after due reflection. If I fail to say anything apposite, it will be a proof of my incapacity, not the result of any lack of affection and sympathy for you."

These works of Glazounoff have been performed in Boston: Symphony Orchestra: "Poème Lyrique," October 16, 1897; Symphony No. 6, October 21, 1899, January 5, 1901; Suite from the ballet "Raymonda," January 25, 1902; Ouverture Solennelle, Op. 73, February 15, 1902; Symphony No. 4, in E-flat, October 24, 1903, January 2, 1904 (by request); Carnival Overture, April 9, 1904; "The Kremlin," symphonic picture in three parts, January 27, 1906.

The symphonic poem, "Stenka Razine," was performed at a Chickering Production Concert, Mr. Lang conductor, March 23, 1904.

The Nocturne from the suite "Chopiniana" was played at a "Pop" Concert, under the direction of Mr. Max Zach, May 19, 1897; the Polonaise from the same suite was played at a "Pop" Concert, under Mr. Zach's direction, May 28, 1897.

String Quintet in A major, Op. 39 (Boston Symphony Quartet), January 2, 1905.

Five novelettes for string quartet, Op. 15 (Adamowski Quartet), November 23, 1898 (Nos. 3 and 2, December 22, 1903); Boston Symphony Quartet (October 30, 1905).

Mr. Siloti played the pianoforte étude, "The Night," Op. 31, No. 3, February 12 and March 12, 1898, and the Prelude, Op. 25, No. 1, February 14, 1898. Mr. Gabrilowitsch played the first pianoforte sonata, Op. 74, November 17, 1906. Mr. Félix Fox played the first movement of the second pianoforte sonata, Op. 75, November 20, 1906.

This list is probably not complete.

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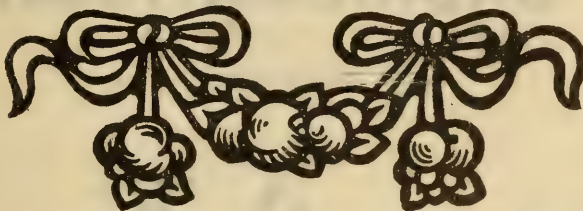
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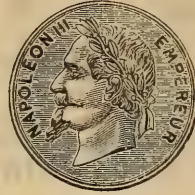
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Richard Strauss . . . Tone-poem, "Don Juan" (after N. Lenau), Op. 20

Handel Scena, "Sweet bird that shun'st the noise of folly,"
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 - III. Serenade of a Mountaineer of the Abruzzi to his Mistress :
Allegro assai.
Allegretto.
 - IV. Orgy of Brigands; Recollections of the preceding scenes :
Allegro frenetico.
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"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAU), OP. 20.

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898, November 1, 1902, February 11, April 29, 1905.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich.

Extracts from Lenau's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

* Nicolaus Lenau, whose true name was Nicolaus Niernbsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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DON JUAN (zu Diego).

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Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (zu Diego).

Ich fliehe Überdruß und Lusterermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie läßt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

DON JUAN (zu Marcello).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.
Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tödtlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht; der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:*

* John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York Herald. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.



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DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow

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foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music: for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally

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pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,— "the Countess ———, widow; she lives at a villa, an hour from Seville" (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (*senza espressione*) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deploras his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—“Away! away to ever-new victories.”

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

In Tirso de Molina's comedy these women figure: the Duchess Isabella; Thisbe, a fisher-maiden; Donna Anna de Ulloa; Aminta, a village maiden who was on the point of marrying a peasant. Don Juan invites the Statue of Donna Anna to supper. The Statue accepts, calls, and drags him down to hell.

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This comedy was translated into Italian by Onofrio Gilberti. It was then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play founded at least on Gilberti's version was played in Italian at Paris in 1657. Dorimon's French version of the old comedy, "Le Festin de Pierre," was played at Lyons in 1658, and de Villiers's *tragi-comédie* at Paris in 1659.

The opera librettists first began with these old comedies. And here is a list that is no doubt imperfect:—

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made such a scandal that the piece was suppressed, but it was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters were Don Giovanni, his servant, Donna Anna and her father, and the guests at the feast.

"Il Convitato di Pietra," by Righini (Vienna, 1777). In this opera the fisher-maiden was introduced.

"Il Convitato di Pietra," by Calegari (Venice, 1777).

"Il Convitato di Pietra," by Tritto (Naples, 1783).

"Don Giovanni," by Albertini (Venice, 1784).

"Don Giovanni Tenorio," by Cazzaniga (Venice, 1787). Goethe saw it at Rome, and described the sensation it made. "It was not possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight toward heaven."

"Il Convito di Pietra," by Gardi (Venice, 1787).

"Don Giovanni," by Mozart (Prague, October 29, 1787).

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"Don Giovanni," by Fabrizi (Fano, 1788).

"Nuovo Convitato di Pietra," by Gardi (Bologna, 1791).

"Il Dissolto Punito," by Raimondi (Rome, about 1818).

"Don Giovanni Tenorio," by Don Ramon Carnicer (Barcelona, 1822).

"Il Convitato di Pietra," by Pacini (Viareggio, 1832).

"Don Juan de Fantaisie," one-act operetta by Fr. Ét. Barbier (Paris, 1866).

"The Stone-guest" ("Kamjennyi Gost"), left unfinished by Dargomizsky, orchestrated by Rimsky-Korsakoff, and produced with a prelude by César Cui at St. Petersburg in 1872. The libretto is a poem by Poushkin. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only after dramatic effect, for he thought that in opera the music should only accent the situation and the dialogue. The commander is characterized by a phrase of five tones that mount and descend diatonically and in whole tones. The opera does not last two hours.

"Il Convitato di Pietra," by Manent (Barcelona, 1875).

"Il Nuovo Don Giovanni," by Palmieri (Triest, 1884).

"La Statue du Commandeur," pantomime, music by Adolphe David (Paris, 1892). In this amusing piece the Statue loses his dignity at the feast, and becomes the wildest of the guests. He applauds the dancers so heartily that he breaks a finger. He doffs his helmet and joins in a cancan, and forgets to take his place on the pedestal in a square in Seville. Consternation of the passers-by. Suddenly the Statue is seen directing unsteady steps. Don Juan and other revellers assist him to recover his position and his dignity.

Here may be added:—

"Don Juan et Haydée," cantata by Prince Polognac (St. Quentin, 1877.) Founded on the episode in Byron's poem.

"Ein kleiner Don Juan," operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin de Siècle," ballet by Jacobi (London, 1892).

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SCENA, "SWEET BIRD THAT SHUN'ST THE NOISE OF FOLLY," FROM
"L' ALLEGRO, IL PENSEROSO,* ED IL MODERATO."

GEORGE FRIDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Handel wrote his cantata, "L' Allegro, il Penseroso, ed il Moderato," in 1740. He began it January 19 and finished it February 9. The winter was one of the coldest known in England. The Thames was frozen; and a fair was held for three weeks on the ice, and an ox was roasted whole. Musical and dramatic performances were suspended during January.

The first performance of the cantata was on February 27, 1740, at the Lincoln Inn Fields Theatre, in London. The cantata was repeated four times that season.

The London *Daily Post* of February 27, 1740, announced: "Never performed before—at the Royal Theatre, Lincoln's Inn Fields, this day will be performed 'L' Allegro,' etc., with two new concertos for several instruments, and a new concerto on the organ. Boxes, half a guinea; pit, 5s.; first gallery, 3s.; upper gallery, 2s. Pit and gallery opened at four, and boxes at five." A new concerto for several instruments was played at the beginning of the first part, another at the beginning of the second part, and the new organ concerto at the beginning of the third part. Walsh published a collection of songs from the cantata, March 15, 1740, a second on May 7 of that year, and on May 13, 1740, the two collections were published as one.

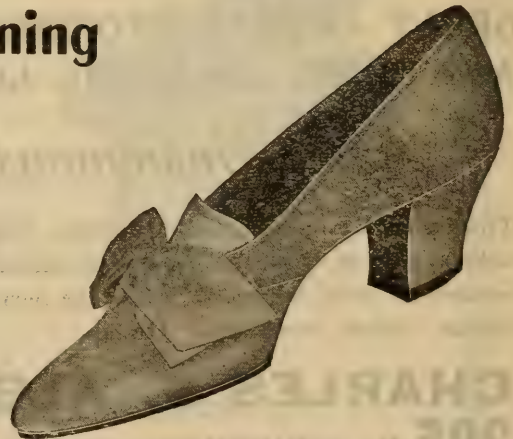
The text of the scena (No. 13 of the cantata), which is in "Il Penseroso," is as follows:—

Sweet bird that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among
I woo to hear thy even-song.
Or, missing thee, I walk unseen
On the dry, smooth-shaven green,
To behold the wand'ring moon,
Riding near her highest noon.

* So it is with Milton, Jennens, and Handel; yet there are modern and scrupulous editors who substitute "Il Pensieroso."

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The scena, Andante, in D major (4-4 time), is in the old aria form, with second part, Larghetto, in D minor (3-4 time), and Da capo.

Milton's "L' Allegro" and "Il Penseroso" were used for the text, but Charles Jennens did not hesitate to add a third part, "Il Moderato," to serve as an arbiter between the two disputants. "Il Penseroso" was represented by soprano and contralto; "L' Allegro" by tenor, bass, and child's voice; "Il Moderato" by the bass, and by soprano and tenor in duet. Handel afterward made numerous changes.

The rich and respectable Jennens was pleased with his own poem, and he wrote Handel that it was very much admired. He was a singular person. In his youth his servants, equipages, and table won for him the name of "Solyman the Magnificent." He would go in a four-horse carriage, with four lackeys, to the printer to correct his proofs, and, "when he arrived at the passage, he descended from the coach, and was preceded by a servant, whose business it was to clear away the oyster shells or any other obstacle that might impede his progress."

He succeeded to the estate of Gopsell in 1747,—his ancestors had been in trade at Birmingham,—and he built a fine mansion. It is said that he spent eighty thousand pounds in laying out the grounds: "the fine chapel"—according to Nichols's "Leicestershire"—"is most elegantly pewed and wainscoted with cedar, and an eagle of burnished gold supports the desk which holds the books." In the grounds he raised an Ionic temple to the memory of Holdsworth, Latin poet and classical scholar. Jennens compiled for Handel the librettos of "Saul" and "Belshazzar," as well as the text of "The Messiah." In the latter part of his life he issued tinkered versions of Shakespeare's plays. Born in 1700, Jennens died unmarried in 1773. He had the air of a round-faced, honest tradesman. They used to laugh at him for his literary pretensions, but he was a benevolent man, generous to the arts, and he was the enthusiastic admirer and stanch friend of Handel.

* * *

The original orchestral parts to this scena are flute solo, first and second violins in unison, violas, and continuo. Robert Franz added parts for two clarinets, two bassoons, and one horn.

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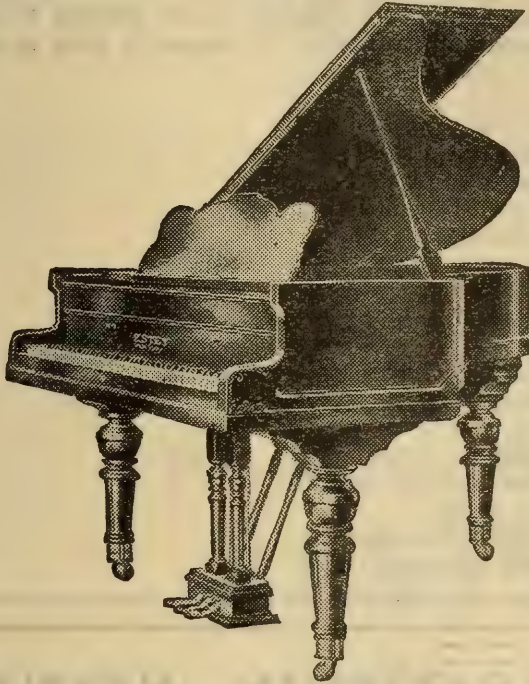
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January 27, 1901.)

Violetta is alone in her house in Paris. Alfred Germont has declared his love for her, and left her. Andantino, F minor, F major, 3-8. Allegro brillante, A-flat, 6-8.

È strano! in core scolpiti ho quegli accenti! Saria per me sventura un serio amore? Che risolvi, o turbata anima mia? Null' uomo ancora t' accendeva. Oh gioja ch' io non conobbi, esser amata amando! E sdegnarla poss' io per l' aride follie del viver mio?

Ah, fors' è lui che l' anima
Solinga ne' tumulti,
Gode a sovente pingere
De' suoi colori occulti.
Lui, che modesto e vigile
All' egre soglie ascese,
E nuova febbre accese,
Destandomi all' amor!

A quell' amor, ch' è palpito
Dell' universo intero,
Misterioso, altero,
Croce e delizia al cor!
A me, fanciulla, un candido
E trepido desire,
Quest' effigiò dolcissimo
Signor dell' avvenire.

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Quando ne' cieli il raggio
Di sua beltà vedea,
E tutta me pascea
Di quel divino error.

Sentia che amore è il palpito
Dell' universo intero,
Misterioso, altero,
Croce e delizia al cor!

Follie! Delirio vano è questo! Povera donna, sola, abbandonata in questo popoloso deserto che appellano Parigi, che spero or più? Che far degg' io? gioire? Di voluttà ne' vortici, de voluttà perir!

Sempre libera degg' io
Folleggiare di gioja in gioja,
Vo' che scorra il viver mio pei
Sentieri del piacer.
Nasca il giorno, o il giorno muoja,
Sempre lieta ne' ritrovivi,
A dilette sempre nuovi
Dee volare il mio pensier.

How wondrous! His words deep within my heart are sculptur'd! And would it bring me sorrow to love sincerely? O my heart, why so sorely art thou troubled? No love of mortal yet hath mov'd thee. O rapture I never knew of, to love a heart devoted! Shall I dare to disdain it and choose the empty follies that now surround me?

Ah, was it him my heart foretold,
When in the throng of pleasure
Oft have I joy'd to shadow forth
One whom alone I'd treasure?
He, who with watchful tenderness
Guarded my waning powers,
Strewing my way with flowers,
Waking my heart to love!

Ah! now I feel
That 'tis love and love alone,
Sole breath of all in life universal,
Mysterious power, guiding the fate of mortals,
Sorrow and sweetness of this poor earth.

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Fondly within my heart enshrin'd
I have that image hidden.
Now, with the sov'reign pow'r of love,
It doth arise unbidden,
And o'er my heav'n of promise
Beckons my soul to gladness;
Oh, if the dream be madness,
Life hath no longer worth.

Ah, no, I feel
That 'tis love and love alone,
Sole breath of all in life universal,
Mysterious power, guiding the fate of mortals,
Sorrow and sweetness of this poor earth.

What folly! For me there's no returning! Ah, I am helpless, lonely, without
a friend; for me this thronging city doth seem as a vast and empty desert. What
can I hope? Where can I turn me? To pleasure! In every fierce and wild delight
I'll steep my sense and die. O joy I'll die!

I'll fulfil the round of pleasure,
Joying, toying from flower to flower;
I will drain a brimming measure
From the cup of rosy joy.

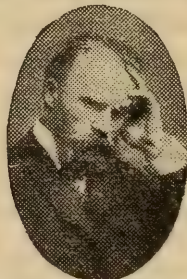
Never weary, each dawning morrow
Flies to bear me some new rapture,
Ever fresh delights I'll borrow,
I will banish all annoy.

—*Englished by Natalia Macfarren.*

Verdi, sojourning in Paris, saw the play, "La Dame aux Camélias,"
by Alexandre Dumas the younger. (The drama was produced Febru-

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ary 2, 1852, at the Vaudeville Theatre, with Mme. Doche and Charles Fechter as the two chief actors.) On his return to Italy he asked Francesco Piave to come to him. He told him of the deep impression made by the drama, and asked him to base a libretto on Dumas's play.

"La Traviata," a lyric drama in three acts, composed simultaneously with "Il Trovatore," was produced at Venice at the Fenice Theatre, March 6, 1853. ("Rigoletto" was produced at Venice, March 11, 1851, and "Il Trovatore" at Rome, January 19, 1853.)

The chief singers were Mme. Donatelli, the tenor Graziani, and the baritone Varesi. The first performance was a dismal failure. Verdi wrote to one of his friends a few days afterward and told him of the fiasco. "Was the fault mine or that of the singers? Time will determine."

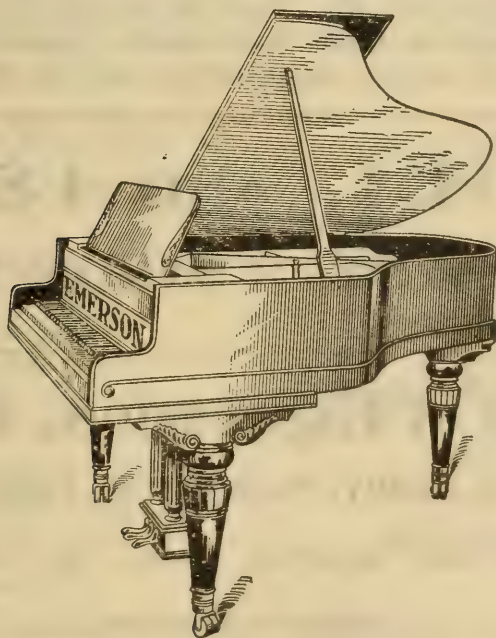
Several reasons have been given for the failure of the first performance: the soprano was fat and unwieldy; the tenor had such a cold that he could scarcely be heard; the baritone was dissatisfied with his part; the costumes, which were of the contemporaneous fashion, gave no pleasure to the audience, etc.

The costumes were afterwards changed to those of Louis XIII., but when the opera was revived at the Opéra-Comique, Paris, February 12, 1903, there was a return to those of 1852, and several singers made themselves up to resemble Napoleon III., the Duc de Morny, Rouher, and other personages of the court of the Tuileries. In certain cities of Italy to-day and at the Manhattan Opera House, New York, the costumes of 1852 are worn.

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"La Traviata" was performed in Boston for the first time at the Boston Theatre, June 8, 1857. The chief singers were Mme. Gazzaniga, Brignoli, and Amodio. Max Maretzek was the conductor. The prices of admission were as follows: "First tier of boxes, parquette, and balcony, one dollar; second tier of boxes, fifty cents; amphitheatre, twenty-five cents."

Mme. Melba has appeared in Boston as Violetta, February 26, March 9, 1898, and February 2, 1899.

ENTR'ACTE.

BYRON'S INFLUENCE IN FRANCE.

(From W. E. Henley's "Views and Reviews: Art.")

"I think it may be said, that the master forces of the Romantic revival in England, and, after England, the most of Europe, were Scott and Byron. They were the vulgarisers (as it were) of its most human and popular tendencies; and it is scarce possible to exaggerate the importance of the part they bore in its evolution. In their faults and in their virtues, each was representative of one or other of the two main tendencies of his time. With his passion for what is honorably immortal in the past, his immense and vivid instinct of the picturesque, his inexhaustible humanity, his magnificent moral health, his abounding and infallible sense of the eternal varieties of life, Scott was an incarnation of chivalrous and manly duty; while Byron, with his lofty yet engaging cynicism, his passionate regard for passion, his abnormal capacity for defiance, and that overbearing and triumphant individuality which made him one of the greatest elemental forces ever felt in literature—Byron was the lovely and tremendous and transcending genius of revolt. Each in his way became an European influence, and between them they made Romanticism in France. The men of 1830, it is true, were neither deaf to the voices nor blind

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to the examples of certain among their own ancestors: Ronsard, for instance, and the poets of the Pleiad, Rousseau and Saint-Simon, André Chénier and Bernardin de Saint-Pierre, Villon and Montaigne and Rabelais. But it is a principal characteristic of them, that they were anxiously cosmopolitan. They quoted more languages than they knew. They were on intimate terms with all the names in the æsthetic history of the world. They boxed the compass for inspiration, and drank it in at every point upon the card: from Goethe, Schiller, Hoffmann, Heine, Iffland, Beethoven, Weber in Germany; from Dante, Titian, Rossini, Piranesi, Gozzi, Benvenuto in Italy; from Constable, Turner, Maturin, Lawrence, Shakespeare, Thomas Moore in England; from Calderon, Goya, Cervantes, the poets of the 'Romancero,' in Spain. But all these were later in time than Byron and Scott, or were found less potent and less moving when they came. Thus, the 'Faust' of Goethe was not translated until 1823; the 'Eroica' of Beethoven, whose work was long pronounced incomprehensible and impossible of execution, was only heard in 1828, the real 'Freischütz' some thirteen years after;* while Macready's revelation of Shakespeare, till then (Voltaire and Ducis and the Abbé Prévost notwithstanding) not much except a monstrous and mysterious name, was contemporaneous with Habeneck's of Beethoven. Scott and Byron, on the other hand, had but to be known to be felt, and they were known almost at once. I have said that the effect of Romanticism was a revolution in the technique, the material, and the treatment of the several arts. I do not think I affirm too much in stating that, but for Scott and Byron, the revolution would have come later than it did, and would, as regards the last two, have taken a different course when it came.

... "Nor may it be forgotten—in truth, it cannot be too constantly recalled—that Romanticism was above all an effect of youth. A characteristic of the movement—which has been called 'an æsthetic barring-out'—was the extraordinary precocity of its heroes. The 'Dante et Virgile' and the 'Radeau de la Méduse,' the 'Odes et ballades'

"Der Freischütz" was performed for the first time in Paris, with due consideration for Weber's music at the Opéra, June 7, 1841. Castil-Blaze's impudent and foolish version, "Robin des Bois," was produced at the Odéon, December 7, 1824.—P. H.

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and 'Hernani,' 'Antony' and 'Henri Trois et sa cour,' 'Rolla' and the 'Nuits,' the 'Symphonie fantastique' and the 'Comédie de la Mort,' are master-stuff of their kind, and are all the work of men not thirty years old. Now, Byron is pre-eminently a young man's poet; and upon the heroic boys of 1830—greedy of emotion, intolerant of restraint, contemptuous of reticence and sobriety, sick with hatred of the platitudes of the official convention, and prepared to welcome as a return to truth and nature inventions the most extravagant and imaginings the most fantastic and far-fetched—his effect was little short of maddening. He was fully translated as early as 1819-20; and the modern element in Romanticism—that absurd and curious combination of vulgarity and terror, cynicism and passion, truculence and indecency, extreme bad-heartedness and preposterous self-sacrifice—is mainly his work. You find him in Dumas's plays, in Musset's verse, in the music of Berlioz, the pictures of Delacroix, the novels of George Sand. He is the origin of 'Antony' and 'Rolla,' of 'Indiana' and the 'Massacre de Scio,' of Berlioz's 'Lélio' and Frédérick's 'Macaire'; as Scott is that of 'Bragelonne' and the 'Croisés à Constantinople,' and Michelet's delightful history.

"As regards these elements, then, Romanticism was largely an importation. As regards technique—the element of style—it was not. Of this the inspiration was native: the revolution was wrought from within. The men of 1830 were craftsmen born: they had the genius of their material. The faculty of words, sounds, colors, situations, was innate in them: their use of it is always original and sound, and it is very often of exemplary excellence. It is hard to forgive—it is impossible to overlook—the vanity, the intemperance, the mixture of underbred effrontery and sentimental affectation, by which a great deal of their achievement is spoiled. Such qualities are 'most incident' to youth; and in a generation drunk with the divinity of Byron they were inevitable. Bad manners, however, are offensive at any age, and the convinced *Romantique*, as he was all too prone to make a virtue of loose morals, was all too apt to make a serious merit of unmannerliness. But good breeding and moral perfectness are not what one expects of the convinced *Romantique*: what we ask of him—what

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KNOW, MAY WEAR

FOWNES GLOVES.

THE MAN WHO DOES
KNOW IS SURE TO.

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we get of him without asking—is craftsmanship, and craftsmanship of the rare, immortal type. Hugo has written a whole shelf of nonsense; but in verse, at least, his technical imagination was Shakesperian. The moral tone of ‘Antony’ is ridiculous; but it remains the most complete and masterly expression of some essentials of drama which the century has seen. The melodic expression of (say) ‘Harold en Italie’ and the ‘Messe des Morts’ may, or may not, be strained and thin; but if only his orchestration be considered, the boast of their author, ‘*J’ai pris la musique instrumentale où Beethoven l’a laissée*,’ is found to be neither impudent nor vain. In a sense, then, it is fitting enough that the year of ‘Hernani’ [1830] should be accepted as a marking date in the story. If it have nothing else, assuredly ‘Hernani’ has style; and the eternising influence of style is such that, if all save their technical achievement were forgotten, the men of 1830 would still be remembered as great artists.”

“HAROLD IN ITALY,” SYMPHONY IN FOUR MOVEMENTS, WITH ALTO SOLO, OP. 16 HECTOR BERLIOZ

(Born at Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)
This symphony was composed in 1834. It was performed for the first time at a concert given by Berlioz at the Paris Conservatory, November 23, 1834. Girard* conducted. The programme included, in addition to the symphony, the overture to “Waverley”; a trio with chorus and orchestra from “Benvenuto Cellini”; “La Captive” and “Jeune Pâtre breton,” sung by Marie Cornélie Falcon, then the glory of the Opéra, who suddenly and tragically lost her voice before she

* Narcisse Girard (1797-1860) took the first violin prize at the Paris Conservatory in 1820. He was conductor of the Opéra buffa and of the Feydeau, of the Opéra-Comique, 1837-46; of the Opéra, 1846-60. In 1847 he was appointed professor of the violin at the Conservatory and conductor of the Société des Concerts, as successor of Habeneck. He wrote two one-act operas, “Les Deux Voleurs” (1841), “Le Conseil de Dix” (1842), and arranged for orchestra Beethoven’s Sonate Pathétique as a symphony. He was a painstaking conductor without dash and without imagination. For curious and perhaps prejudiced information concerning him see “Mes Mémoires,” by E. M. E. Deldevez (Le Puy, 1890).

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was thirty, and died in 1897, fifty years after her enforced retirement; a fantasia by Liszt on two themes—"La Tempête" and "La Chanson de Brigands"—of "Lélio," played by the composer; and a violin solo by Ernst. Chrétien Urhan* played the solo viola in the symphony.

D'Ortigue said in his review of the concert that Berlioz had used passages of his "Rob Roy" overture in the first movement of the new symphony.† For the resemblance of the exposition of the chief theme of the symphony and of the second theme to passages in the "Rob Roy" overture, see Julien Tiersot's "Berlioziana," published in *Le Ménestrel* (Paris) of August 6, 1905. (This article and one published in the same journal, August 20, 1905, contain many interesting details concerning the appearance of the autograph score, which shows the many changes made by Berlioz before he was satisfied with the sonorous effects of the "March of Pilgrims.") "Childe Harold" was played

* Chrétien Urhan was born at Montjoie, February 16, 1790. He died at Belleville, November 2, 1845. As a child he played several instruments and composed. The Empress Josephine took him under her protection in 1805, and put him under the care of Lesueur. Admitted to the orchestra of the Opéra in 1816, he became one of the first violins in 1823, and afterwards the solo violinist. He was famous for his mastery of the *viola d'amour*, and Meyerbeer wrote for him the obbligato to Raoul's romance in the first act of "The Huguenots." Urhan also revived the use of the *violin-alto*. He was for years the most famous viola player in Europe. He composed chamber music, piano pieces, and songs, which were original in form to the verge of eccentricity. He was not only a musician of extraordinary gifts and most fastidious taste; he was one of the most singular of men,—“a short man, almost bent double, if not absolutely humpbacked, and wrapt in a long light blue coat. His head reclined on his chest, he was apparently lost in deep thought, his eyes were invariably turned towards the ground.” His complexion was ashen-gray, his nose was like that of Pascal. “A kind of fourteenth-century monk, pitchforked by accident into the Paris of the nineteenth century and into the Opéra.” He was a rigorous Catholic; he fasted every day until six o'clock and never tasted flesh. Yet this ascetic, this mystic, worshipped dramatic music. “To give up listening to and playing ‘Orpheus,’ ‘The Vestal,’ ‘William Tell,’ ‘The Huguenots,’ etc., would have driven him to despair.” He obtained a dispensation from the Archbishop of Paris, who could not refrain from smiling when Urhan asked his permission to play at the Opéra. To satisfy his conscience, Urhan always played with his back to the stage; he never looked at a singer or a dancer, at a piece of scenery or a costume. His dignity, honor, benevolence—he gave away all he earned—commanded respect and admiration. See “Sixty Years of Recollections,” by Ernest Legouvé, Englished by A. D. Vandam, vol. ii. 210, 216-223 (London, 1893). See also “Les Quatuors de l'Île Saint-Louis” in Champfleury's “Les Premiers Beaux Jours” (Paris, 1858), pp. 203-206. “L'Entr'acte” of December 8, 1834, characterized Urhan as “the Paganini of the viola, the Byron of the orchestra, the Salvador Rosa of the symphony.”

† The overture, “Rob Roy,”—“Intrata di Rob Roy Mac Gregor,”—was sketched at Nice and completed at Subiaco, 1831-32. It was performed at a Conservatory concert in Paris, April 14, 1833, but it was not published until 1900. It was performed for the first time in England at a Crystal Palace concert, February 24, 1900; for the first time in Germany at a concert of the Wagner Society of Berlin, April 6, 1900; and for the first time in the United States by the Chicago Orchestra at Chicago, November 3, 1900.

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again in Paris, December 14, 1834, with the overture to "Les Francs-Juges," "Sardanapale" (sung by Puig), "Le Pêcheur" (sung by Boulanger), and the overture to "Roi Lear." There was a third performance, December 28 of the same year, when Liszt played his transcription for the pianoforte of the "Bal" and the "Marche au Supplice" from the "Symphonie Fantastique."

The orchestral score of "Harold en Italie" was published shortly after the "Symphonie Fantastique," about 1847. Liszt made in 1852 a transcription for pianoforte. (See the letter of Berlioz to Liszt, July 3 or 4, 1852, published in "Briefe hervorragender Zeitgenossen an Franz Liszt," edited by La Mara, vol. i. pp. 236-238. Leipsic, 1895.) The transcription was published in 1880. A transcription for four hands has been made by Balakireff.

Liszt wrote a study of the symphony in French for a French magazine. It was found "too eulogistic," and was not published, and the original manuscript was lost; but it was translated into German, published in the *Neue Zeitschrift für Musik* in 1855, and republished in the complete edition of Liszt's literary works. Wagner wrote to Liszt: "Your article on the 'Harold' Symphony was very beautiful; it has indeed warmed my heart." For another study of the symphony see "Berlioz, son génie," etc., by A. Montaux, in *Le Ménestrel* for 1890 (July 27 to September 7). Liszt's transcription of the "March of Pilgrims" was published in 1866.

* * *

The first performance of the symphony in this country was at New York, May 9, 1863, under the direction of Theodore Thomas, with E. Mollenhauer, solo viola. The first performance in Boston was by Mr. Thomas's orchestra, October 28, 1874, when Ch. Baetens was the solo viola.

"Harold in Italy" has been played in Boston at Symphony Concerts, February 19, 1884 (viola, Mr. Henry Heindl), February 13, 1886 (viola,

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**

Berlioz tells the origin of this symphony in his Memoirs. His *Symphonie Fantastique* (first performed December 5, 1830, then revised and produced December 9, 1832) was played at his concert at the Paris Conservatory, December 22, 1833, with great success. "And then to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: *it was Paganini!* . . . Some weeks after this vindictory concert of which I have spoken, Paganini came to see me. 'I have a marvellous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.' 'Yes, indeed,' I answered, 'your proposition flatters me more than I can tell, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no, I insist,' said Paganini, 'you will succeed; as for me, I am too sick at present to compose, I cannot think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini by his incomparable artistry would know how to make the viola always the dominating instrument."

Berlioz at first worked at a composition for viola and orchestra which should portray the last moments of Mary Stuart.

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movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that! there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterward, suffering already from the affection of the larynx which ultimately killed him,* he went to Nice, and returned to Paris only at the end of three years.

"Since I then saw that my plan of composition would not suit him, I set myself to work in another way, and without any anxiety concerning the means to make the solo viola conspicuous. My idea was to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's Childe Harold. Hence the title, 'Harold en Italie.' As in the 'Symphonie Fantastique,' a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the 'Symphonie Fantastique,' the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement

* Paganini died at Nice, May 27, 1840; he heard "Harold in Italy" for the first time on November 25, 1838.

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and character and without any interruption of the development.* In spite of the complexity of the harmonic fabric, it took me as little time to compose this symphony as I have spent generally in writing my other works; but it took me considerable time to revise it. I improvised the 'March of Pilgrims' in two hours, while dreaming one night by the fireside; but during ten years I kept introducing modifications of the detail, which, I believe, have much bettered it. As it was then, it obtained a complete success when it was performed for the first time at the Conservatory."

Berlioz wrote to Liszt in July, 1852, apropos of the latter's transcription of "Harold in Italy" for the pianoforte: "You will have to make many changes in your manuscript on account of the changes which I made in the score after your work had been completed. The third movement especially contains a mass of modifications, which I fear cannot be translated into pianoforte language; it will be necessary to sacrifice much. I beg of you not to preserve the form of the *tremolo arpégé* which you employ in the introduction, left hand; that produces on the pianoforte an effect contrary to that of the orchestra, and prevents the heavy but calm figure of the basses from being distinctly heard. . . . Do you not think that the part you give to the viola, a more important part than that in the score, changes the physiognomy of the work? The viola ought not to appear in the pianoforte arrangement otherwise than it does in the score. The pianoforte here represents the orchestra; the viola should remain apart and be confined to its sentimental ravings; everything else is foreign to it; it is present, but it does not mingle in the action."

* Mr. W. F. Apthorp's note may here be of interest: "The solo viola part in 'Harold'en Italie' has been compared to the 'Fixed Idea' in the 'Fantastic' symphony. The comparison is not wholly without warrant, for there is an unmistakable similarity between the two ideas. Still there is a marked difference. The Fixed Idea (in the 'Fantastic' symphony) is a melody, a *Leitmotiv*; it is the first theme of the first movement, and the theme of the trio of the second; it appears also episodically in all the other movements. Moreover, no matter where nor how it appears, whether as a functional theme or an episode, it is always the main business in hand; either it forms part of the development, or the development is interrupted and arrested to make way for it. The viola part in 'Harold en Italie' is something quite different. Save in the first movement—which was originally sketched out as part of an actual viola concerto—it holds itself quite aloof from the musical development; it plays no principal nor essential part at all. It may now and then play some dreamy accompanying phrases, but it, for the most part, plays reminiscences of melodies already heard in the course of the symphony; and its chief peculiarity is that, in bringing up these reminiscences, it has little or no effect upon the musical development of the movement in hand. The development generally goes on quite regardless of this Harold, who seems more like a meditative spectator than a participant in the action of the symphony."

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BELLAK

The symphony is dedicated to Humbert Ferrand, the faithful friend of Berlioz from the youth to the death of the latter. The autograph score with Berlioz's changes was given by Berlioz to Auguste Morel, director of the Marseilles Conservatory. Léon Morel, the nephew and universal legatee of Auguste, gave the score to Alexis Rostand, "in memory of the profound affection which united the master and the pupil," for Rostand was the pupil of Auguste Morel. The symphony is scored for two flutes (the first interchangeable with piccolo), two oboes (the first interchangeable with English horn), two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, one ophicleide, cymbals, two tambourines, kettledrums, harp, solo viola, and strings.

The first movement is entitled "Harold in the Mountains: scenes of melancholy, of happiness and joy." It begins with a long introduction, Adagio, in G minor and G major, 3-4, which opens with a fugato on a lamenting and chromatic subject in sixteenth notes, first given out pianissimo by the basses, then taken up in turn by first violins, violas, second violins, while a chromatic counter-subject is played against it by wood-wind instruments. There is development until the full orchestra strikes fortissimo the full chord of G minor. The harp plays arpeggios, and the modality is changed to G major. The solo viola, Harold, sings the song that typifies the melancholy hero. This melody is developed and afterwards repeated in canon. The Allegro, in G major, 6-8, begins with free preluding, after which the solo viola announces the first theme, a restless melody, which is developed by viola and by orchestra. An abrupt change leads to a hint at the second theme in violas, 'cellos, and bassoons, but this theme enters in D major, and is announced by the solo viola. It is developed for a short time, and the first part of the movement is repeated. The free fantasia merges into the coda, which is quickened in pace until the tempo becomes twice as fast as at the beginning of the allegro.

Second movement, "March of Pilgrims, singing their Evening Hymn": Allegretto, in E major, 2-4. The chief theme is a simple march theme played by strings. The melody is now in the violins, now in the violas, and now in the basses. The development is con-

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stantly interrupted by a passage in repeated notes for wood-wind and second violins,—“the pilgrims muttering their evening prayer.” The development is also represented by two bells, one in high B (flute, oboe, and harp), one in medium C (horns and harp). Some have found that the “prayer passage” is intended to represent the resonance of the C bell, but Berlioz was too shrewd an artist to give any panoramic explanation. This bell in C comes in on the last note of every phrase of the march melody, no matter what the final chord of the phrase may be; and, however a phrase may end, the next phrase almost always begins in E major. The Harold theme is introduced by the solo viola. There is a relieving episode in C major, the pilgrims’ chant, “Canto religioso,” a sort of a choral sung by wood-wind and muted strings against a contrapuntal march-bass, pizz. Harold’s viola furnishes an arpeggio accompaniment. The march is resumed and dies away.

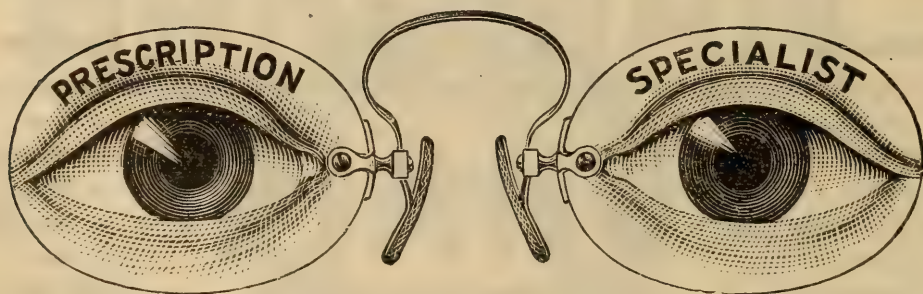
Third movement, “Serenade of a Mountaineer in the Abruzzi to his Mistress”*: Allegro assai, C major, 6-8. This is a substitute for the traditional scherzo. It opens with a lively theme in dotted triplet rhythm for piccolo and oboe to an accompaniment in divided violas and long sustained notes in second oboe, clarinets, bassoons,—a reminder of the Italian *Pifferari*. The trio is based on a cantilena in C major for English horn and other wind instruments against an accompaniment of strings and harp. The solo viola (Harold) returns with the adagio theme, but the melody of the serenade is not interrupted. Harold’s theme is re-enforced by violins and violas. There is a return of the short scherzo, which is followed by the reappearance of the serenade melody, now sung by solo viola, while the flute has the original viola melody.

Fourth movement, “Orgy of Brigands, recollections of the preceding scenes.”† It begins with an Allegro frenetico in G minor, 2-2,

* See chapter xxxviii. of Berlioz’s Memoirs for a description of Berlioz directing in the Abruzzi the serenade given by Crispino, who “pretended to be a brigand,” to his mistress.

† Berlioz composed in 1830 a “Chanson de Brigands” to the text of Ferrand. This found its place in “Lélio,” a lyric monodrama for orchestra, chorus, and unseen soloists, composed 1831-32, united with the “Symphonie Fantastique” to form “L’Épisode de la Vie d’un Artiste,” and performed at Paris, December 9, 1832. This “Chanson de Brigands” was published about 1835 under the title, “Scène de Brigands,” arranged for the pianoforte by Ferdinand Hiller and dedicated to Mlle. Henriette Smithson.

FRANK MÜLLER



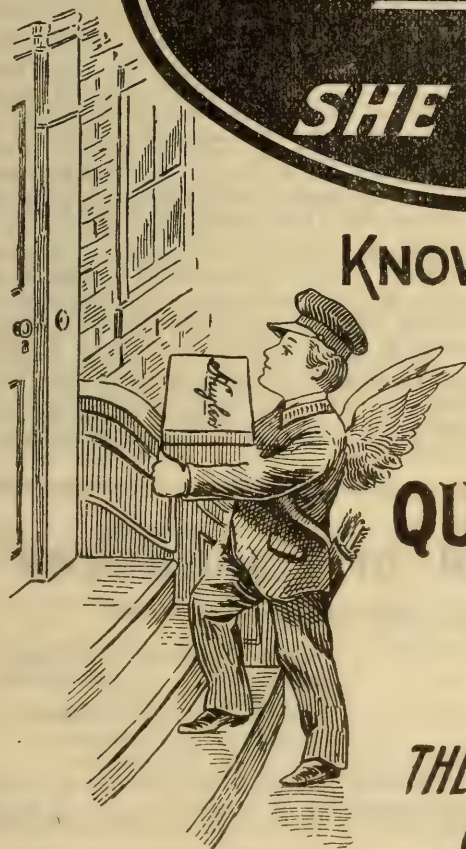
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which is soon interrupted by excerpts from the preceding movements played by the solo viola. There are reminiscences of the introduction, of the pilgrims' march, of the serenade, of the theme of the first movement, and then again of the introduction. Harold is at last silent, and the brigands have their boisterous say. The brilliant first theme is followed by a theme of lamentation in the violins. It is probable that when Berlioz referred to "brazen throats belching forth blasphemies," in his account of a performance led by him at Brunswick,* he referred to the thunderous conclusion theme. In the coda two solo violins and a solo 'cello "behind the stage" remind one for a moment of the pilgrims' march. Harold groans and sobs, and the orgy is resumed.

From the description given by Berlioz of the performance at Brunswick, which has just been quoted in a foot-note, it will be seen that the commentators who find Harold in this finale "proceeding to his ruin," "a lost soul, as is shown by the distortion of his theme, and the punctuation of the frenzied scene by passages suggesting remorse and doom," are more imaginative than Berlioz, who dismisses his dreamy hero in terror from the orgy.

"Childe Harold" was begun by Byron in 1809. Cantos I. and II. were published in 1812. He wrote the third canto in 1816 and the

* In the letter addressed to Heine which forms a chapter of Berlioz's Memoirs. This was in 1843. The statement published lately that Joachim in 1853 was the first in Germany to play the solo viola in the symphony is incorrect. The viola player at Brunswick in 1843 (March 9) was Karl Friedrich Müller (1797-1873), one of the four sons of Ægidius Christoph Müller and the first violin of the elder Müller Quartet. Berlioz thus described the performance: "In the finale of 'Harold,' in this furious orgy in which the drunkenness of wine, blood, joy and rage all shout together, where the rhythm now seems to stumble, and now to run madly, where the mouths of brass seem to vomit forth curses and reply with blasphemies to entreating voices, where they laugh, drink, strike, bruise, kill, and ravish, where in a word they amuse themselves; in this scene of brigands the orchestra became a veritable pandemonium; there was something supernatural and frightful in the frenzy of its dash; everything sang, leaped, roared with diabolical order and unanimity, violins, basses, trombones, drums, and cymbals; while the solo alto, Harold, the dreamer, fleeing in fright, still sounded from afar some trembling notes of his evening hymn. Ah! what a feeling at the heart! What savage tremors in conducting this astonishing orchestra, where I thought I found my young lions of Paris more ardent than ever!!! You know nothing like it, the rest of you, poets; you have never been swept away by such hurricanes of life: I could have embraced the whole orchestra, but I could only cry out, in French it is true, but my accents surely made me understood: 'Sublime! I thank you, gentlemen, and I wonder at you: you are perfect brigands!'" The "March of Pilgrims" had been played earlier in the trip, at Stuttgart and Hechingen; and the symphony without the finale was played at Mannheim, with the violin solo by one of the violas of the orchestra. The symphony was also played previously at Dresden with Karl Joseph Lipinsky (1790-1861) as solo viola. Joachim did play at Brunswick in a concert given by Berlioz, October 25, 1853; but he played solos. See Berlioz's letter to Liszt, of October 26, 1853: "The excellent Joachim came to play two pieces at the concert yesterday, and was most successful. I applaud myself for having furnished the music lovers of Brunswick this good fortune, for they did not know him." Adolphe Jullien says Joachim was the solo viola in "Harold" at a performance led by Berlioz at Bremen, but he gives no authority for the statement. For an account of the concert in Brunswick in 1843 see W. R. Griepenkerl's "Ritter Berlioz in Braunschweig" (Brunswick, 1843).

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fourth in 1817, and the publication was in 1818. There were translations of Byron's poems into French from 1819 to 1830, and the remarkable preface by Charles Nodier was written for an edition of 1822-25.

When did Berlioz first read Byron's poems? His overture to "Le Corsaire" was composed in Italy in 1831, but his allusions to Byron in his memoirs and letters are few. The two authors over whose works he pored were Virgil and Shakespeare.* We know that he was fond of Thomas Moore, and set music to some of his poems: his "Neuf Mélodies irlandaises" (composed in 1829 and published in 1830) were dedicated to Moore. The text of his "La dernière nuit de Sardanapale," with which he took the *prix de Rome* (1830), was by Gail. It described the last night of the voluptuous monarch, and closed at the moment when he called his most beautiful slaves and mounted with them the pyre. Was this poem based on Byron's tragedy?† Apparently not. When Berlioz wandered in the Abruzzi, his thoughts were of Virgil's men and women or he murmured lines of Shakespeare and Dante.

In a letter to Mme. Horace Vernet (1832) Berlioz speaks of his dreary life at Côte-Saint-André, and he contrasts the men and women he knew at Rome with those of his birthplace: "In spite of all my attempts to turn the conversation, they persist in talking to me about art, music, imaginative poetry, and God knows how they talk about them in the country! ideas so strange, judgments made to disconcert an artist and to freeze the blood in his veins, and worst of all with the most horrible coolness. You would say to hear them talk of Byron, Goethe, and Beethoven, that it was all about some tailor or cordwainer, whose talent rose a little above the ordinary level." And in a letter to Schumann (1837) Berlioz writes: "Dramatic poets are exposed in publishing their pieces to see them, in spite of themselves, performed more or less badly, before a public more or less incapable of understanding them, cut, clipped, and hissed. Byron thus had a sad experience with his 'Marino Faliero.'‡" But allusions to Byron are rare in the writings

* For an interesting study of Berlioz's literary tastes see "Berlioz Écrivain," by Professor Paul Morillot. (Grenoble, 1903).

† Byron's "Sardanapalus" was published in 1821. For a full description of Berlioz's remarkable cantata see Mr. Tiersot's articles, "Berlioziana," in *Le Ménestrel* of September 16, 23, 30, 1906.

‡ "Marino Faliero" was published by Murray on April 21, 1821. R. W. Elliston, manager of Drury Lane, had procured surreptitiously the sheets, and he produced the play on April 25, 1821. It was received coldly, and there were seven performances in all. For an account of the injunction brought by Murray see George Raymond's "Memoirs of Elliston." "The Doge of Venice," founded by William Bayle Bernard on Byron's play, was produced at Drury Lane on October 22 or November 2,—the reference books differ,—1867, with Samuel Phelps as the Doge. The production was a failure, and the loss was five thousand pounds or more.

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of Berlioz, while allusions to Virgil and Shakespeare are frequent and enthusiastic.

* * *

Berlioz wrote Ferrand (May 15 or 16, 1834): "I have finished the first three movements of my new symphony with solo viola; I am about to finish the finale. I think it will be a good work, and above all it will be curiously picturesque. I intend to dedicate it to one of my friends, you know him, M. Humbert Ferrand, if he will permit it. There is a 'March of Pilgrims chanting the evening prayer,' which I hope will be famous in December. I do not know when this enormous work will be engraved; in any case, see to it that you obtain the permission of M. Ferrand. When my first opera will be performed, all this will engrave itself." He wrote to Ferrand, August 31, 1834: "My symphony is completed. I think Paganini will find that the viola is not treated enough after the manner of a concerto; the work is a symphony on a new plan, not a piece written with the purpose of displaying brilliantly an individual talent, such as he has. I owe to him my undertaking the work." Again, November 30 of the same year: "My second concert has taken place, and your 'Harold' has been received as I hoped, in spite of a shaky performance. The 'March' was encored; and to-day it pretends to be the counterpart (religious and mild) of the 'March to the Scaffold.' Next Sunday at my third concert 'Harold' will reappear in all its force, I hope, and with the adornment of a perfect performance. The orgy of brigands which ends the symphony is something rather violent; what would I not give if you could hear it! There is much of your poetry in this thing; I am sure I owe you more than one idea." He wrote January 10, 1835: "This symphony had a fresh growth of success at the third performance; I feel sure you would be mad over it. I shall retouch some slight details, and next year it will make, I hope, still more of a sensation."

The story of the first performance is told by Berlioz in his memoirs: "The first movement was the only one that was little applauded, and this was the fault of Girard, the conductor, who could never put enough dash into the coda, where the pace ought gradually to quicken to double the speed. I suffered martyrdom in hearing it drag. The 'March of Pilgrims' was encored. At the repetition and toward the middle of the second part of the piece, when after a short interruption the chiming of convent bells is again heard, represented by two notes of the harp, doubled by flutes, oboes, and horns, the harpist made a mistake in count and was lost. Girard then, instead of setting him

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straight, as it has happened to me a dozen times in like instance (three-fourths of the players make the same mistake at this place), shouted to the orchestra, 'The last chord!' and they all took it, leaping over the preceding fifty-odd measures. There was wholesale butchery. Fortunately the March had been well played the first time, and the audience was not mistaken concerning the cause of the disaster in the second. Nevertheless, since my defeat at the Théâtre Italien* I mistrusted my skill as a conductor to such an extent that for a long time I let Girard conduct my concerts. But at the fourth performance of 'Harold,' having seen him seriously deceived at the end of the Serenade, where, if one does not precisely double the pace of a part of the orchestra, the other part cannot play, for each whole measure of the one corresponds to a half measure of the other, and seeing that he could not put the requisite dash into the end of the first allegro, I resolved to be leader thereafter, and no longer to intrust any one with the communication of my intentions to the players. I have broken this resolve only once, and one will see what came of it.† After the first performance of this symphony a music journal in Paris published an article which overwhelmed me with invectives, and began in this witty fashion: 'Ha! ha! ha!—haro! haro! *Harold!*' Moreover, the day after this article appeared, I received an anonymous letter, in which some one, after deluging me with still grosser insults, reproached me 'for not having the courage to blow out my brains.'"

* This was a concert given for the benefit of Miss Smithson, November 24, 1833. See chapter xlv. of the Memoirs.

† Berlioz refers to Habeneck, who put down his baton and took snuff at a critical moment, just before the attack of the "Tuba mirum" in the Requiem, December 5, 1837.

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PAUL DUKAS

(Born at Paris, October 1, 1865; now living at Paris.)

“L’Apprenti Sorcier,” an orchestral scherzo, was performed for the first time at a concert of the Société Nationale, Paris, May 18, 1897. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at a Symphony Concert, October 22, 1904 (Mr. Gericke, conductor), and on December 2, 1906 (Mr. d’Indy, conductor).

Goethe’s ballad, “Der Zauberlehrling,” was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller’s *Musenalmanach* for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben!
Seine Wort’ und Werke
Merkt’ ich und den Brauch,
Und mit Geistesstärke
Thu’ ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwall
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

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I am now,—what joy to hear it!—

Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:

I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever,
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be
drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

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Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.

Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!

Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle! He did not,

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however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since." *

* *

The scherzo is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, big drum, cymbals, triangle, glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and 'cellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced.

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i., pp. 113-155.

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There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

* * *

Paul Abraham Dukas entered the Paris Conservatory of Music in 1882. He was a pupil of Dubois in harmony and of Guiraud in composition. In 1888 he was awarded the second *prix de Rome* for his cantata, "Velléda," and it was hinted at the time that Camille Erlanger, who took the first *prix de Rome* that year, took it "under very singular circumstances." Dukas undertook the task of orchestrating the opera "Frédégonde," left by his master, Guiraud,* which was completed by Saint-Saëns and produced at the Opéra, Paris, December 18, 1895.

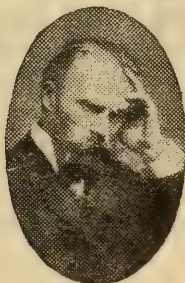
During his school years Dukas wrote dramatic overtures, "Le Roi Lear," "Goetz de Berlichingen," which were not published. His first work performed in public was the overture "Polyeucte" (Lamoureux concert, Paris, January 24, 1892). His Symphony in C major—in three movements—was produced at the concerts of the Opéra, January 3, 10, 1897. He is one of the few Frenchmen that have written a sonata for the pianoforte.† His sonata, dedicated to Saint-Saëns, a formidable work,—the performance takes forty minutes,—was produced at a concert of the Société Nationale, Paris, May 11, 1901, when it was played

* Ernest Guiraud, composer and teacher, born at New Orleans, June 23, 1837, died at Paris, May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc.

† Sonatas for the pianoforte have been written by Théodore Gouvy, Georges Pfeiffer, Raoul Pugno, but no one of them met with success.

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by Edouard Risler. He has also composed a set of variations for pianoforte on a theme of Rameau (1902). His lyric drama, "L'Arbre de Science," a number of songs, choruses, etc., have not been published. His opera, "Ariane et Barbe Bleue" (Maeterlinck's play), is completed, and it will probably be produced this season. He has been for several years music critic of the *Revue hebdomadaire* and of the *Gazette des Beaux-Arts*, and he was also the critic of the *Chronique des Arts*.

Mme. OLGA SAMAROFF was born at San Antonio, Texas, August 8, 1880. Her maiden name was Hickenlooper, and she was of German-Russian parentage. A very young child, she was taught by her grandmother, a German pianist, and when she was nine years old she studied for four months with Constantin von Sternberg. Her girlhood was spent in a convent at Paris, and she took pianoforte lessons of Marmontel, the father, for several years. From Marmontel she went to Widor. In 1895 she entered the Paris Conservatory, and studied five years in the class of Delaborde. After she left the Conservatory she travelled in Europe for two years. Returning to this country, she took a few lessons of Ernest Hutcheson. She afterward went to Berlin, where she took lessons of Jedliczka. Her first public appearance was at New York, with orchestra, in Carnegie Hall, January 18, 1905. Her first appearance in Boston was at a concert of the Boston Symphony Quartet, April 10, 1905, when she played with Mr. Krasselt Saint-Saëns's 'Cello Sonata in C minor. She gave concerts in London in the following May and June. She has given recitals in Boston in Steinert Hall (November 23, 1905, January 20, 1906) and in Chickering Hall (February 18, November 5, 1906). She played at the Sunday Chamber Concert in Chickering Hall, December 16, 1906.

She played for the first time at a concert of the Boston Symphony Orchestra in Boston, April 21, 1906 (Grieg's Concerto), and she played at the concert given in aid of the San Francisco Fund by the members of the Boston Symphony Orchestra, April 29, 1906 (Liszt's Concerto in E-flat major).

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KNOW, MAY WEAR

FOWNES GLOVES.

THE MAN WHO DOES
KNOW IS SURE TO.

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PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840;
died at St. Petersburg, November 6, 1893.)

In 1874 Tschaikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of thirty dollars a month.) On December 13, 1874, he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The orchestration of the concerto was finished on February 21, 1875; but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretowna von Meck, the rich widow who admired Tschaikowsky's music so warmly that in 1877 she determined to give him a sum of six thousand roubles annually, that he might compose without care or care. They never met. Never did either one hear the voice of the other; but they exchanged letters frequently, and to her Tschaikowsky unbared his perturbed soul. This letter is dated San Remo, February

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's Life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, we prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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2, 1878. It has at last been published in Modest Tschaikowsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I needed the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by and shown the concerto to another; so I determined to ask him to hear it and criticise the pianoforte part.

"On Christmas Eve, 1874, we were all invited to Albrecht's, and Nicholas asked me, before we should go there, to play the concerto in a class-room of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no'; he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Again silence.

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“‘Well?’ I said, and stood up. Then burst forth from Rubinstein’s mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. ‘For instance, that! What is it, anyhow?’ (And then he caricatured the passage on the pianoforte.) ‘And this? Is it possible?’ and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

“Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein’s opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior: I felt myself wronged and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing-up that sorely

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wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast-down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public if these changes were ready at a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

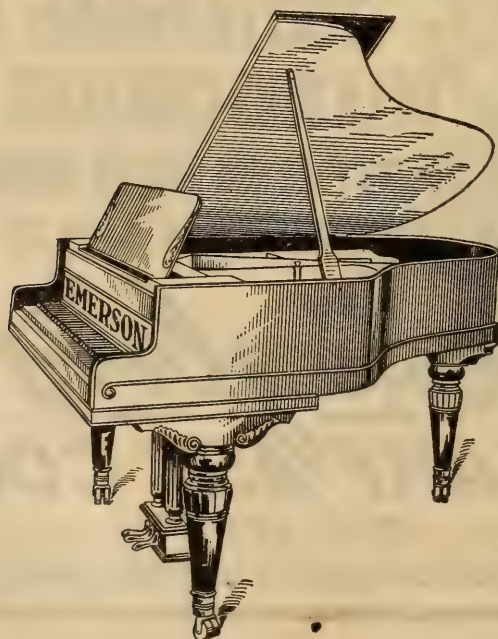
Tschaikowsky erased the name of Nicholas Rubinstein from the score, and inserted in the dedication the name of Hans von Bülow, whom he had not yet seen; but Klindworth had told him of von Bülow's interest in his works and his efforts to make them known in Germany. Von Bülow acknowledged the compliment, and in a warm letter of thanks praised the concerto, which he called the "fullest" work by Tschaikowsky yet known to him: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are everywhere concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall enjoy actively or passively (respectively) the work."

For a long time Tschaikowsky was sore in heart, wounded by his friend. In 1878 Nicholas had the manliness to confess his error; and as a proof of his good will he studied the concerto and played it often

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1. TSCHAIKOWSKY Quartet for Two Violins, Viola, and Violoncello, D major, Op. 11, No. 1

(a) Moderato e semplice
(b) Andante cantabile
(c) Scherzo (Allegro non tanto e con fuoco). Trio
(d) Finale (Allegro giusto)

2. EDUARD SCHÜTT Suite for Piano and Violin, Op. 44

(a) Allegro risoluto
(b) Scherzo (Vivace)
(c) Canzonetta con Variazioni
(d) Rondo à la russe

(First time in Washington)

3. SCHUMANN Quintet for Piano, Two Violins, Viola, and Violoncello, E-flat major, Op. 44

(a) Allegro brillante
(b) In modo d' una Marcia funebre
(c) Scherzo (Vivace)
(d) Allegro ma non tanto

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and brilliantly in Russia and beyond the boundaries, as at the Paris Exhibition of 1878.

Other works of 1874-75 by Tschaikowsky were Symphony No. 3; "Sérénade Mélancolique," Op. 26, for violin and orchestra; six piano pieces, Op. 19; six songs, Op. 25; six songs, Op. 27; six songs, Op. 28.

The first performance of this concerto was at Boston, Mass., in Music Hall, October 25, 1875. Von Bülow was the pianist, and the concert was the fifth of his series. Mr. B. J. Lang was the conductor. The programme was as follows:—

PART I.

Overture, "Jessonda" *Spohr*

ORCHESTRA.

Grand Concerto (Op. 23) in B-flat (*sic*) *Tschaikowski*
(Piano and Orchestra.)

HANS VON BÜLOW.

PART II.

Sonata quasi Fantasia (Moonlight Sonata) *Beethoven*

HANS VON BÜLOW.

Overture, "Prometheus" *Beethoven*

ORCHESTRA.

Grand Fantaisie (Op. 15) in C major *Schubert*
(Arranged for piano and orchestra by Liszt.)

HANS VON BÜLOW.

Wedding March *Mendelssohn*

ORCHESTRA.

The programme contained this astonishing announcement:—

"The above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Von Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

The concerto was played again at the *matinée*, October 30. The

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orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The concerto has been played at Boston Symphony Concerts by Mr. Lang (1885), Mme. Hopekirk (1891), Mr. Sieveking (1896), Mr. Joseffy (1898), Mr. Slivinski (1901), Mr. Randolph (1902), Mr. Bauer (1903).

Von Bülow was an admirer of Tschaikowsky before as well as after he played the concerto in Boston. In a letter dated Milan, May 21, 22, 1874, he spoke warmly of a string quartet, two symphonies, some piano pieces, and above all of an "uncommonly interesting" overture, "Romeo and Juliet," which was "conspicuous for originality and wealth of melody." He hoped that Tschaikowsky's versatility would prevent him from sharing the fate of Glinka,—neglect in foreign lands. Four years later von Bülow wrote from London to the *Signale*, and after some words about the reception by the London audience of a set of variations for piano by Tschaikowsky (Op. 19, No. 6) he hailed the composer as a "true tone-poet, *sit venia verbo*." He spoke of the composer's wretched health, and then said: "His new string quartet in E-flat minor, his second symphony, his fantasia, 'Francesca da Rimini,' have enchanted my somewhat used-up ears by their freshness, power, depth, originality." Nor was von Bülow ever weary of playing this same concerto. He as well as Liszt was deeply interested in the younger Russinos, and, as conductor of the Meiningen orchestra, this "Achilles of propagandists" gave Russian concerts in Germany with the hope of breaking down a contumacy that still flourishes in certain parts of Germany (see Liszt's letter to the Countess Mercy-Argenteau, January 20, 1885).

Nor was ingratitude a characteristic of Tschaikowsky, who was in turn

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one of the most lovable of men. In an account of his visit to Hamburg in 1888 he speaks of von Bülow: "He had in time past done me invaluable service, and I considered myself forever in his debt."

The first performance of the concerto in Russia was by Kross at a concert of the Russian Musical Society, St. Petersburg, November 1, 1875. The first performance in Moscow was November 21, 1875, when Serge Tanéïeff,* the favorite pupil of Nicholas Rubinstein and Tschai-kowsky, was the pianist.

Modest Tschai-kowsky says nothing about the first performance in Boston, but he quotes from a letter written by his brother to Rimsky-Korsakoff and dated Moscow, November 12, 1875, in which Peter mentions the receipt a few days before of a lot of clippings from American newspapers sent by von Bülow. "The Americans think," wrote Peter, "that the first movement of my concerto 'suffers in consequence of the absence of a central idea,' . . . and in the Finale this reviewer has found 'syncopation in trills, spasmodic pauses in the theme, and disturbing octave-passages!' Think what healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

But Modest tells us that the chief theme of the first allegro is a tune that his brother heard sung by a blind beggar at Kamenka,† and that the

* Tanéïeff's Symphony in C, No. 1, and overture to "The Oresteia" have been played in Boston by the Boston Symphony Orchestra.

† Tschai-kowsky wrote from Brailow to Mrs. von Meck (May 21, 1879): "I have just been in the abbey church. A crowd had gathered in the church as well as in the courtyard. I heard the 'lyre-song' of the blind: it is so called on account of the accompanying instrument, the lyre, which, by the way, has nothing in common with the classic instrument. It is remarkable that in Little Russia all blind singers sing the same tune with the same refrain. I used a portion of this refrain in the first movement of my pianoforte concerto." Tschai-kowsky gives the tune in notation. The lyre of Little Russia is an instrument of three strings, and is not unlike the instrument known formerly in Italy as the *lyra tedesca* or *lyra rustica*.

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irresistibly gay tune introduced in the lively episode of the second movement is that of a French song, "Il faut s'amuser, danser, et rire," "which brother Anatol and I in the early seventies used continually to troll, and hum, and whistle in memory of a bewitching singer." This last tune bears a grotesque resemblance in notation, rhythm, and general character to that of "The Irish Christening at Tipperary,"* by Dan Maguinnis, once a favorite comedian at the Boston Theatre.

The first movement begins with a long introduction, *Andante non troppo e molto maestoso*, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, *Allegro con spirito*, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, *Andantino semplice*, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given

* The air is first heard with the words:—

'Twas down in that place Tipperary,
Where they're so airy and so contrary,
They cut up the devil's figary,
When they christened my beautiful boy.
In the corner the piper sat winkin'
And a-blinkin' and a-thinkin',
And a noggin of punch he was drinkin' /
And wishing the parents great joy.

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out by oboe, clarinets, bassoons. The first theme returns in the 'cellos. The second part of the movement is of scherzo character. Violas and 'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: Allegro con fuoco, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to allegro vivo, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, and strings.

SYMPHONY IN A MAJOR, No. 7, OP. 92 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1808 to Count Rasoumoffsky. One of the two bears the title: "Anfang. Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme

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to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811-12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equal for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court

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mechanician, and in 1816 he constructed a metronome, though Winkel of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow," a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the parharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was



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destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420-484 (New York, 1859). See also "Métronomie de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were

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scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggel was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow

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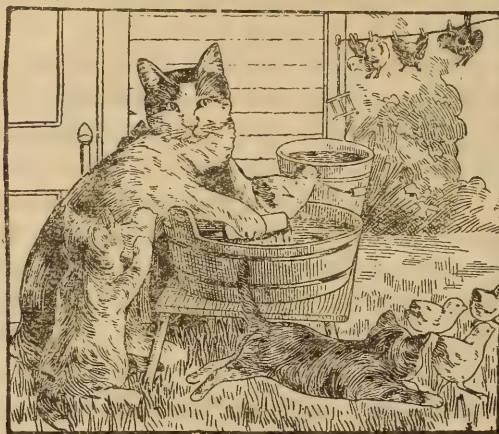
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The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna, and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874-98.

The symphony has been played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It has been played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

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I. The first movement opens with an Introduction, *poco sostenuto*, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra *fortissimo*, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, *Vivace*, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, *piano*, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra *fortissimo*. The second theme, of like rhythm and hardly distinguishable from the first, enters *piano* in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. *Allegretto*, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the

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second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4, is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,— "unbuttoned joy," as the composer himself would have said,— so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work for the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme

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is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-consciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace."—*Englished by William A. Ellis.*

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers, with their eternal "subsidiary themes!"—R. WAGNER.

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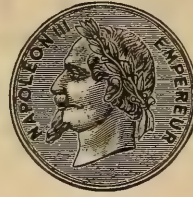
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This overture was produced at the Elgar Festival at Covent Garden Theatre, London, March 16, 1904, the third day of the festival. The composer conducted the overture. The programme was as follows,— Part I.: "Froissart" Overture; Selection from "Caractacus" (Mme. Suzanne Adams, Mr. Lloyd Chandos, Mr. Charles Clark); Variations on an Original Theme. Part II.: New Overture, "In the South"; "Sea Pictures," sung by Mme. Clara Butt; Overture, "Cockaigne"; Military Marches, "Pomp and Circumstance."

The first performance in the United States was by the Chicago Orchestra at Chicago, Theodore Thomas conductor, November 5, 1904. The overture was played in New York by the New York Symphony Orchestra, November 6, 1904.

The overture was performed in Boston at a concert of the Boston Symphony Orchestra, December 30, 1905.

The overture, as we are told, "was conceived on a glorious spring day in the Valley of Andora," and it is meant "to suggest the Joy of Living in a balmy climate, under sunny skies, and amid surroundings in which the beauties of nature vie in interest with the remains and recollections of the great past of an enchanting country." This inscription is on the last page of the manuscript score: "Alassio, Moglio, Malvern, 1904. Dedicated to L. F. Schuster"; also these lines from Byron's "Childe Harold's Pilgrimage" (Canto IV., xxv., xxvi.):—

" . . . a land
Which *was* the mightiest in its old command,
And *is* the loveliest, . . .
Wherein were cast . . .
 . . . the men of Rome!
Thou art the garden of the world."

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Mr. A. A. Jaeger is the author of a long and detailed analysis of the overture. We quote from this as follows, for the analysis is said to have the sanction of the composer:—

“After two introductory bars the first subject (or rather the first of a series of themes, all in E-flat, forming together the first subject, as it were) is announced by clarinets, horns, violas, and 'cellos, to the accompaniment of joyously whirring string tremolandos and chords for harps and wood-wind. Vivace, E-flat, 3-4. It is constructed sequentially of a lusty, spontaneously conceived open-air phrase of six notes. This may be said to form the motto of a work which is altogether as healthy a piece of open-air music as modern art can show.” Tributary motives and developments follow. “After a brilliant presentation of the whole of the first subject by the full orchestra (except harps) a descending quaver scale-passage, strongly accentuated off the beat, so as to anticipate a change of rhythm, plunges headlong into a broad and very richly scored passage. It is of an exulting character, as if the composer were in a mood to sing *his* version of ‘Be embraced in love, ye millions.’ We imagine him in the happiest, serenest frame of mind, at peace with himself and all mankind, and satisfied with life and the best of all possible worlds. Note the way in which the trombones, ‘*f* ma dolce e con gran espressione,’ creep up by semitones through a whole octave, and how immediately afterwards the passage is treated in double counterpoint.



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That is to say, the same chromatic ascent of the scale of E-flat is made by flutes, clarinets, and strings (in three octaves), while the descending upper part is assigned to oboes, English horn, horns, 'cellos, and harps, but with this difference, that the melody is slightly varied by the substitution of a brighter rhythm for the even dotted crotchets. Meanwhile, between this nobly sustained flow of deep sentiment we hear the three trumpets in unison *fff*, and later on the trombones, etc., give expression to a healthy *joie de vivre* by jubilant blasts of the motto phrase. . . .

"Gradually a calmer mood comes over the music, and we reach an episode in C minor. The strings are muted, and wood-wind (clarinet and English horn) and violins are heard in a little dialogue which seems to have been suggested by 'a shepherd with his flock and his home-made music.' . . . The cretic* rhythm is again characteristically prominent. As the music dies away in softest *ppp*, the drums and double-basses sound persistently three crotchet C's to the bar, and continue to do so for some time, even after the long-delayed second subject proper of the overture has commenced in 2-4 time, and, unexpectedly, in the key of F.

"So far the thematic material has been largely constructed of short sequences. The new subject, on the other hand, is a long-drawn, finely-curved melody of shapely form. . . . Tinged with a sweet sadness, it

* Cretic: a metrical foot consisting of one short syllable between two long. See Rowbotham's "History of Music," vol. ii. pp. 192 *seq.* (London, 1886), for a description of Cretan dances and metres. "And it is to Crete we must go if we would see the dancers, for already in Homer's time the Cretans were the dancers of the world. . . . But what is the Cretic foot *par excellence*, that shall stand out amid this galaxy of feet, as Betelgeuze in the constellation of Orion? And it was also called *παῖων*, or the 'striking foot,' because it differed from the dactyl in this, that the last step was struck almost as heavily as the first, and dwelt on as long, and it differed from the dactyl as our Varsoviana does from the waltz, but there it was at the end of each foot. And it speaks of dainty treading and delicate keeping of time, for it is in 5 time, which is a time hard to hit." See also the word "amphimacer" as explained by Coleridge:—

"Fīr̄ and lās̄t bēīng lōng, mīdlē shōrt, Amphīmācēr
Strikes his thundering hoofs like a prōud, high-bred rācēr."—Ed.

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doubtless meant to suggest the feeling of melancholy which is generally co-existent with the state of happiness resulting from communion with nature, a melancholy which in this case, however, may be supposed to have been produced by contemplating the contrast (shown nowhere more strikingly than in Italy) between the eternal rejuvenescence of nature and the instability of man's greatest and proudest achievements. The melody is announced by first violins, tutti, and one each solo viola and 'cello. It is immediately repeated in the higher octave. . . . A melody in the same gentle mood follows, and is heard several times on the tonic pedal F. . .

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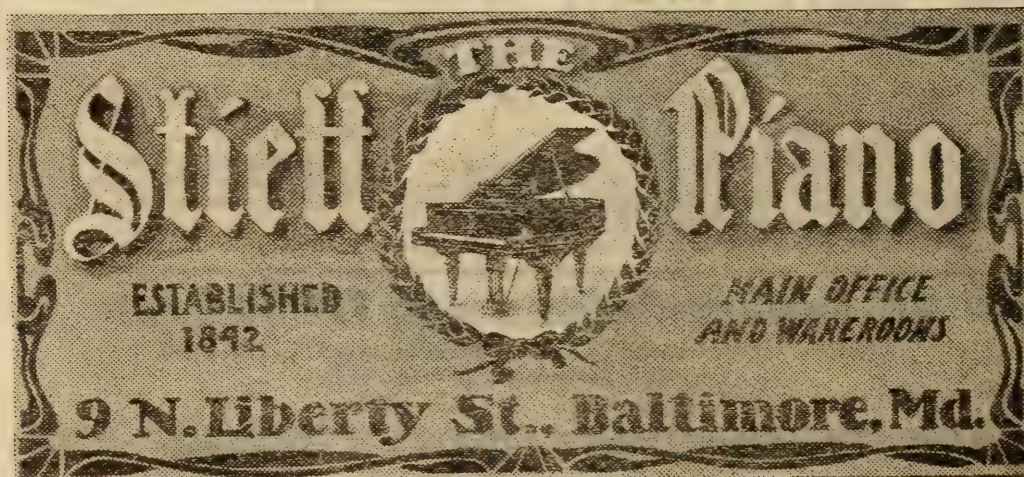
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carry their eagles victorious through the fray, that *Senatus populusque Romanus* may know how Roman legions did their duty. Gradually the clamor subsides, and, with a high G brightly sounded on the glockenspiel, we are back in the light of the present day.

“A curious passage seems to suggest the gradual awakening from the dream, the bright sunshine breaking through the dust of battle beheld in a poet’s vision of a soul-stirring past: chords of C major, played on the first beat of every alternate bar, are several times followed by five descending quavers, B major chords, for muted violins and violas, while C major is strongly suggested throughout by the fifth, C-G, sustained as a double pedal by ’cellos. Thus the music finally glides into unmistakable C major, to reach yet another episode.” A solo viola plays a melody below an accompaniment for the first violins, *divisi in tre*, four solo second violins, and harps,—“the lonely shepherd’s plaintive song, floating towards the serene azure of the Italian sky. A repetition of the song in E is commenced by the first horn and continued by the violins and violas, throughout in the softest *pp*.” Snatches of other themes are heard, and the mood is sustained “until the solo viola, unaccompanied, pauses on a long-sustained G without finishing its melody.” This is the signal for the recapitulation, which begins with the first theme *pp*, “but soon proceeds in the exuberant spirit of the exposition.”

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* * *

The original programme of the Elgar Festival, we are told, gave hints as to the origin of certain episodes in the overture. Thus there was a quotation from Tennyson's "Daisy." "A ruined fort, we are informed in the programme," wrote Mr. Vernon Blackburn, "recalled the 'drums and tramlings' of a later time; the quotation is not exactly apt, for Sir Thomas Browne in his 'Urn Burial' dwells in this

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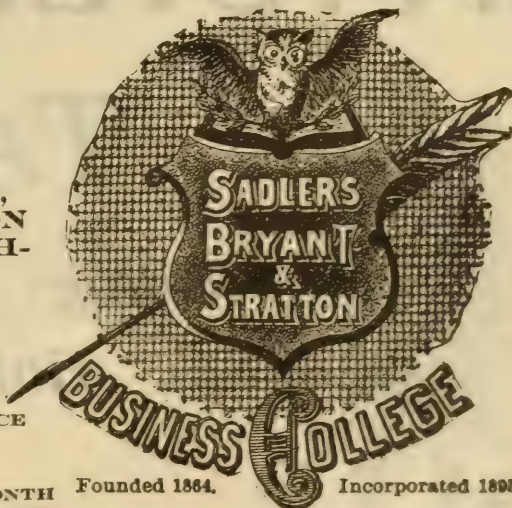
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magnificent phrase upon the 'drums and tramlings of three conquests.*' Elgar, however, sufficiently realizes the magnificence of Cæsar's genius, apart from any pedagogic pedantry."

The *Musical Times* of April, 1904, speaking of the solo viola melody, played at the festival by Mr. Speelman, said: "We may here correct an error into which Dr. Elgar's fondness for a joke has led the writers of the excellent analyses for the third concert programme, Messrs. Percy Pitt and Alfred Kalisch. Their statement that 'the tune is founded on a *canto popolare*, and that the composer does not know who wrote it,' is misleading. The tune is Dr. Elgar's own."

SCENA, "SWEET BIRD THAT SHUN'ST THE NOISE OF FOLLY," FROM
"L' ALLEGRO, IL PENSEROSO,† ED IL MODERATO."

GEORGE FRIDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Handel wrote his cantata, "L' Allegro, il Penseroso, ed il Moderato," in 1740. He began it January 19 and finished it February 9. The

* The fifth chapter of Sir Thomas Browne's "Urn Burial" begins: "Now since these dead bones have already out-lasted the living ones of Methuselah, and in a yard under ground, and thin walls of clay, out-worn all the strong and specious buildings above it; and quietly rested under the drums and tramlings of three conquests: what prince can promise such diuturnity unto his relicks, or might not gladly say,

"'Sic ego componi versus in ossa velim'?"—ED.

† So it is with Milton, Jennens, and Handel; yet there are modern and scrupulous editors who substitute "Il Pensieroso."

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winter was one of the coldest known in England. The Thames was frozen; and a fair was held for three weeks on the ice, and an ox was roasted whole. Musical and dramatic performances were suspended during January.

The first performance of the cantata was on February 27, 1740, at the Lincoln Inn Fields Theatre, in London. The cantata was repeated four times that season.

The London *Daily Post* of February 27, 1740, announced: "Never performed before—at the Royal Theatre, Lincoln's Inn Fields, this day will be performed 'L' Allegro,' etc., with two new concertos for several instruments, and a new concerto on the organ. Boxes, half a guinea; pit, 5s.; first gallery, 3s.; upper gallery, 2s. Pit and gallery opened at four, and boxes at five." A new concerto for several instruments was played at the beginning of the first part, another at the beginning of the second part, and the new organ concerto at the beginning of the third part. Walsh published a collection of songs from the cantata, March 15, 1740, a second on May 7 of that year, and on May 13, 1740, the two collections were published as one.

The text of the scena (No. 13 of the cantata), which is in "Il Penseroso," is as follows:—

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Sweet bird that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among
I woo to hear thy even-song.
Or, missing thee, I walk unseen
On the dry, smooth-shaven green,
To behold the wand'ring moon,
Riding near her highest noon.

The scena, Andante, in D major (4-4 time), is in the old aria form, with second part, Larghetto, in D minor (3-4 time), and Da capo.

Milton's "L' Allegro" and "Il Penseroso" were used for the text, but Charles Jennens did not hesitate to add a third part, "Il Moderato," to serve as an arbiter between the two disputants. "Il Penseroso" was represented by soprano and contralto; "L' Allegro" by tenor, bass, and child's voice; "Il Moderato" by the bass, and by soprano and tenor in duet. Handel afterward made numerous changes.

The rich and respectable Jennens was pleased with his own poem, and he wrote Handel that it was very much admired. He was a singular person. In his youth his servants, equipages, and table won for him the name of "Solyman the Magnificent." He would go in a four-horse carriage, with four lackeys, to the printer to correct his proofs, and, "when he arrived at the passage, he descended from the coach, and was preceded by a servant, whose business it was to clear

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away the oyster shells or any other obstacle that might impede his progress."

He succeeded to the estate of Gopsell in 1747,—his ancestors had been in trade at Birmingham,—and he built a fine mansion. It is said that he spent eighty thousand pounds in laying out the grounds: "the fine chapel"—according to Nichols's "Leicestershire"—"is most elegantly pewed and wainscoted with cedar, and an eagle of burnished gold supports the desk which holds the books." In the grounds he raised an Ionic temple to the memory of Holdsworth, Latin poet and classical scholar. Jennens compiled for Handel the librettos of "Saul" and "Belshazzar," as well as the text of "The Messiah." In the latter part of his life he issued tinkered versions of Shakespeare's plays. Born in 1700, Jennens died unmarried in 1773. He had the air of a round-faced, honest tradesman. They used to laugh at him for his literary pretensions, but he was a benevolent man, generous to the arts, and he was the enthusiastic admirer and stanch friend of Handel.

* * *

The original orchestral parts to this scena are flute solo, first and second violins in unison, violas, and continuo. Robert Franz added parts for two clarinets, two bassoons, and one horn.

RECITATIVE AND ARIA, "AH, FORS' È LUI," FROM "LA TRAVIATA,"
ACT I., SCENE 6 GIUSEPPE VERDI

(Born at Roncole, near Busseto, Italy, October 10, 1813; died at Milan,
January 27, 1901.)

Violetta is alone in her house in Paris. Alfred Germont has declared his love for her, and left her. Andantino, F minor, F major, 3-8. Allegro brillante, A-flat, 6-8.

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È strano! in core scolpiti ho quegli accenti! Saria per me sventura un serio amore? Che risolvi, o turbata anima mia? Null' uomo ancora t' accendeva. Oh gioja ch' io non conobbi, esser amata amando! E sdegnarla poss' io per l' aride follie del viver mio?

Ah, fors' è lui che l' anima
Solinga ne' tumulti,
Gode a sovente pingere
De' suoi colori occulti.
Lui, che modesto e vigile
All' egre soglie ascese,
E nuova febbre accese,
Destandomi all' amor!

A quell' amor, ch' è palpito
Dell' universo intero,
Misterioso, altero,
Croce e delizia al cor!

A me, fanciulla, un candido
E trepido desire,
Quest' effigiò dolcissimo
Signor dell' avvenire.
Quando ne' cieli il raggio
Di sua beltà vedea,
E tutta me pascea
Di quel divino error.

Sentia che amore è il palpito
Dell' universo intero,
Misterioso, altero,
Croce e delizia al cor!

Follie! Delirio vano è questo! Povera donna, sola, abbandonata in questo popoloso deserto che appellano Parigi, che spero or più? Che far degg' io? gioire? Di voluttà ne' vortici, de voluttà perir!

Sempre libera degg' io
Folleggiare di gioja in gioja,
Vo' che scorra il viver mio pei
Sentieri del piacer.
Nasca il giorno, o il giorno muoja,
Sempre lieta ne' ritrovivi,
A dilette sempre nuovi
Dee volare il mio pensier.

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How wondrous! His words deep within my heart are sculptur'd! And would it bring me sorrow to love sincerely? O my heart, why so sorely art thou troubled? No love of mortal yet hath mov'd thee. O rapture I never knew of, to love a heart devoted! Shall I dare to disdain it and choose the empty follies that now surround me?

Ah, was it him my heart foretold,
When in the throng of pleasure
Oft have I joy'd to shadow forth
One whom alone I'd treasure?
He, who with watchful tenderness
Guarded my waning powers,
Strewing my way with flowers,
Waking my heart to love!

Ah! now I feel
That 'tis love and love alone,
Sole breath of all in life universal,
Mysterious power, guiding the fate of mortals,
Sorrow and sweetness of this poor earth.

Fondly within my heart enshrin'd
I have that image hidden.
Now, with the sov'reign pow'r of love,
It doth arise unbidden,
And o'er my heav'n of promise
Beckons my soul to gladness;
Oh, if the dream be madness,
Life hath no longer worth.

Ah, no, I feel
That 'tis love and love alone,
Sole breath of all in life universal,
Mysterious power, guiding the fate of mortals,
Sorrow and sweetness of this poor earth.

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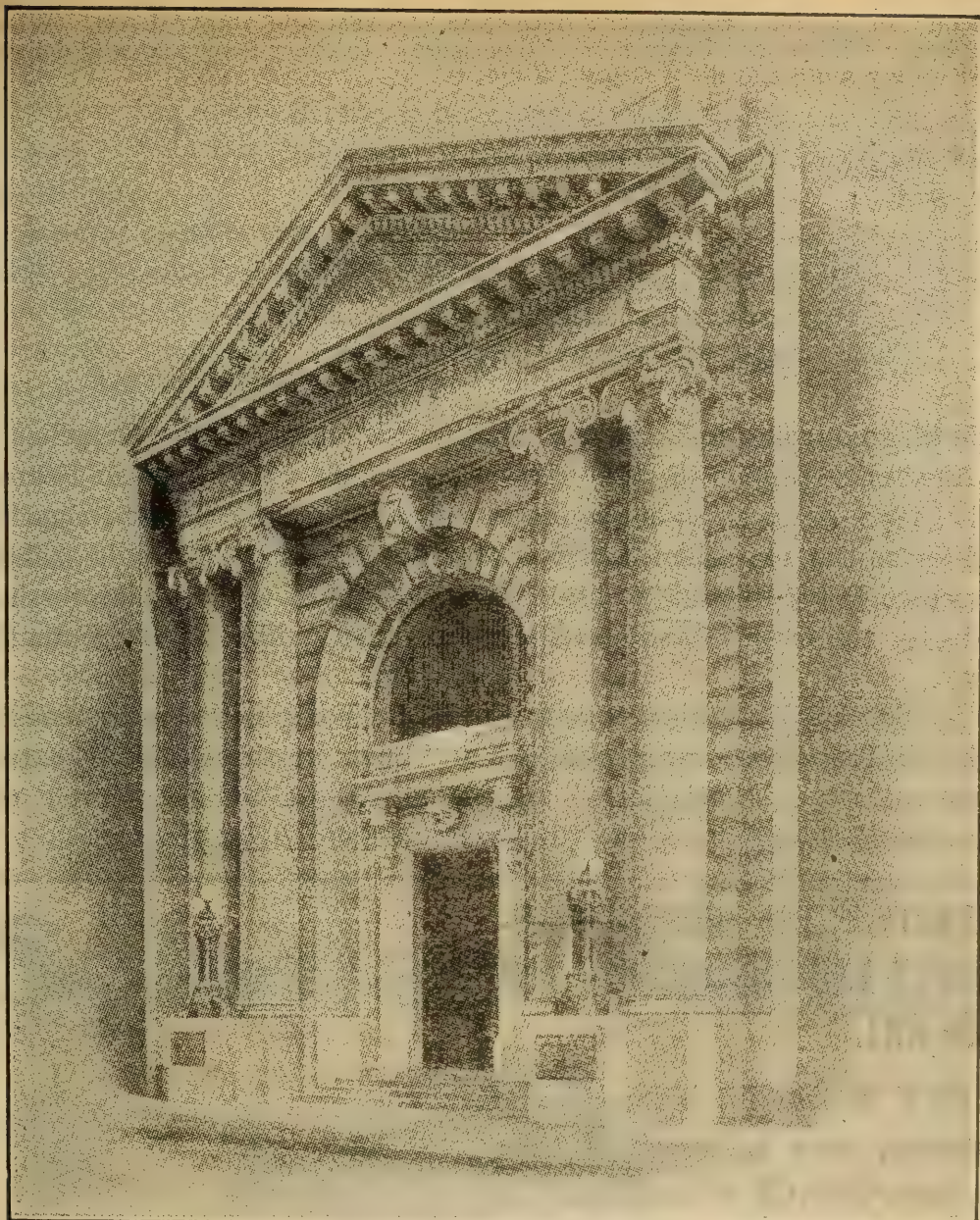
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What folly! For me there's no returning! Ah, I am helpless, lonely, without a friend; for me this thronging city doth seem as a vast and empty desert. What can I hope? Where can I turn me? To pleasure! In every fierce and wild delight I'll steep my sense and die. O joy I'll die!

I'll fulfil the round of pleasure,
Joying, toying from flower to flower;
I will drain a brimming measure
From the cup of rosy joy.

Never weary, each dawning morrow
Flies to bear me some new rapture,
Ever fresh delights I'll borrow,
I will banish all annoy.

—*Englished by Natalia Macfarren.*

Verdi, sojourning in Paris, saw the play, “*La Dame aux Camélias*,” by Alexandre Dumas the younger. (The drama was produced February 2, 1852, at the Vaudeville Theatre, with Mme. Doche and Charles Fechter as the two chief actors.) On his return to Italy he asked Francesco Piave to come to him. He told him of the deep impression made by the drama, and asked him to base a libretto on Dumas's play.

“*La Traviata*,” a lyric drama in three acts, composed simultaneously with “*Il Trovatore*,” was produced at Venice at the Fenice Theatre, March 6, 1853. (“*Rigoletto*” was produced at Venice, March 11, 1851, and “*Il Trovatore*” at Rome, January 19, 1853.)

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Several reasons have been given for the failure of the first performance: the soprano was fat and unwieldy; the tenor had such a cold that he could scarcely be heard; the baritone was dissatisfied with his part; the costumes, which were of the contemporaneous fashion, gave no pleasure to the audience, etc.

The costumes were afterwards changed to those of Louis XIII., but when the opera was revived at the Opéra-Comique, Paris, February 12, 1903, there was a return to those of 1852, and several singers made themselves up to resemble Napoleon III., the Duc de Morny, Rouher, and other personages of the court of the Tuileries. In certain cities of Italy to-day and at the Manhattan Opera House, New York, the costumes of 1852 are worn.

"La Traviata" was performed in Boston for the first time at the Boston Theatre, June 8, 1857. The chief singers were Mme. Gazzaniga, Brignoli, and Amodio. Max Maretzek was the conductor. The prices of admission were as follows: "First tier of boxes, parquette, and bal-

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Mme. Melba has appeared in Boston as Violetta, February 26, March 9, 1898, and February 2, 1899.

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whose reputation or whose general vocal quality is sufficient to float a song into notoriety and into what is known as a popular success. Thus is the ballad made to live its little life. If by such means it proves to be popular, it promptly enters into a somewhat comprehensive and not very exclusive category of popular concert songs, and lives for a fixed duration of time, until the day comes, in fact, when it is declared to be old-fashioned and therewith "impossible." Such is the history of the modern ballad.

The modern ballad, however, can scarcely be described as the ideal song; it is not, to speak accurately, a song at all: it is a commercial article turned out by machine as inevitably as any *cliché* is repeated a thousand times. Nor should we describe the operatic song, however exquisite in its place, as the ideal song, the composition made for its own dear small sake and for that alone. The best operatic song has naturally its place in the drama of which it forms part, and to extract it from its context has much the same effect as to select a "gem" from Shakespeare for special recitation. This remark applies to such a composition as "Dans les défiles des Montagnes" no more than to such heavenly inspirations as "La ci darem" or "Batti, batti": any one with half an eye could see that the mere continuation of this last song, "O mio Masetto," is sufficient to confine it, for its strict effect, to the opera itself.

We have to confine ourselves, in the consideration of the best kind of song, to the song composed to the special inspiration of special words. And here, indeed, we are very content to sympathize with Wagner's ingenious fancy concerning dramatic literature and to apply it to the art of song literature. Wagner's fancy—for fancy it surely was—was to develop harmony to the mere words of drama; each sentiment, as it was expressed, seemed in his idea to possess a secret foundation of

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harmonious possibility, of which the musical composer, the artist-musician, divined the privacy, so that by combining the orchestral development with the book, he was enabled to compose the true, the essential drama, which this ingenious master christened music-drama.

Such, in Wagner's idea, was the real drama of the future, a form of theory with which we have no present concern. Nevertheless, it has a connection with the true art of song which it would be quite ridiculous to ignore. The literature of the song, as it seems to us, should be its primal element. It is the literature that should suggest the appropriate emotion. It is undeniable that, even as in Wagner's theoretic drama, a long and intimate acquaintance with a piece of exquisite literature does, in the brain of the musician, gradually engender inevitable accompanying musical forms. The emotion which rises like a perfume from the sweetly-worded thought spreads through the mind and gives birth to music. This is the true, the ideal song. Let us examine the manner of its development.

It is, of course, to be within a small compass, this selection from literature which is to form the basis of the musical thought; moreover, this phrase, the musical thought, precisely exemplifies that which a song ought to be. The literature of the perfect song should express, for the most part, a single and prominent thought, embroidered by imagery and fanciful illustration. This central thought is thus expressed by one central musical ideal, round which the harmonious after-thoughts are ranged by way of beautiful illustration.

A perfect sonnet, for example, or a tiny poem with one idea running through its lines, should go to form the perfect song. The perfect sonnet is, of course, written to express perfectly one exquisite idea. It has a heart, a central value. The musician brooding over its unique, its single splendour, presently fashions a counterpart out of its inspira-

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tion in his own art, and the two blend together to make, in poor Robert Montgomery's phrase, an "harmonious whole." The central phrase should recur in and out with elegant and admissible intrusion; it should bear upon its wings the chief idea of the poem, and its lovely courtiers should in some minor way represent the phrases that attend to make its own beauty more beautiful.

Has such a song, with so exacting a requirement, ever been composed? Seldom, let us allow; but there are examples to show that it can be done. Schumann did it when he composed his inimitable "Frühlingsnacht," and perhaps half a dozen others of his songs; he was, after all, the finest song-writer of our century. Schubert also achieved the same (but not so often) in, for example, his "Who is Sylvia?" which, to our mind, surpasses his "Erl King," his "Wanderer," his "Serenade," and other "favourites," which do not equal it, however, in real musical value. We have before this dwelt upon the best song-writers of the time, Gounod and many another. For the present we have been considering the ideal song. It may be a difficult ideal to reach, but it is worth reaching; it has been attained, and, if the musician should arise who is willing to attend solely to this ideal, there is room yet for a new and a great reputation.

THE SINGER.

BY HILAIRE BELLOC.

(From the *Tablet*, London.)

The other day as I was taking my pleasure along a river called "The River of Gold," from which one can faintly see the enormous mountains which shut off Spain from Europe, as I walked, I say, along the Maille, or ordered and planted quay of the town, I heard, a long way off, a man singing. His singing was of that very deep and vibrating kind which Gascons take for natural singing, and which makes one

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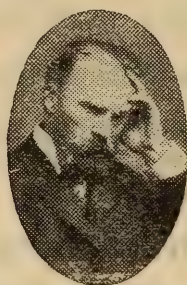
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think of hollow metal and of well-tuned bells, for it sounds through the air in waves. The further it is, the more it booms, and it occupies the whole place in which it rises. There is no other singing like it in the world. He was too far off for any words to be heard, and I confess I was too occupied in listening to the sound of the music to turn round at first and notice who it was that sang; but as he gradually approached between the houses towards the river upon that happy summer morning, I left the sight of the houses, and myself sauntered nearer to him to learn more about him and his song.

I saw a man of fifty or thereabouts, not a mountaineer, but a man of the plains—tall and square, large and full of travel. His face was brown like chestnut wood, his eyes were grey but ardent; his brows were fierce, strong, and of the color of shining metal, half way between iron and silver. He bore himself as though he were still well able to wrestle with younger men at fairs, and his step, though extremely slow (for he was intent upon his song), was determined as it was deliberate. I came yet nearer and saw that he carried a few pots and pans and also a kind of kit in a bag; in his right hand was a long and polished staff of ashwood, shod with iron; and still as he went he sang. The song now rose nearer me and more loud, and at last I could distinguish the words, which were, in English, these:

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"Men that cook in copper know well how difficult is the cleaning of copper. All cooking is a double labor unless the copper is properly tinned."

This couplet rhymed well in the tongue he used, which was not Languedoc nor even Béarnais, but ordinary French of the North, well chosen, rhythmical and sure. When he had sung this couplet once, glancing, as he sang it, nobly upwards to the left and the right at the people in their houses, he paused a little, set down his kit and his pots and his pans, and leant upon his stick to rest. A man in white clothes with a white square cap on his head ran out of a neighboring door and gave him a saucepan, which he accepted with a solemn salute, and then, as though invigorated by such good fortune, he lifted his burdens again and made a dignified progress of some few steps forward, nearer to the place in which I stood. He halted again and resumed his song.

It had a quality in it which savored at once of the pathetic and of the steadfast: its few notes recalled to me those classical themes which conceal something of dreadful fate and of necessity, but are yet instinct with dignity and with the majestic purpose of the human will, and Athens would have envied such a song. The words were these:

"All kinds of game, IZARD, Quails, and Wild Pigeon, are best roasted upon a spit; but what spit is so clean and fresh as a spit that has been newly tinned?"

When he had sung this verse by way of challenge to the world, he

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halted once more and mopped his face with a great handkerchief, waiting, perhaps, for a spit to be brought; but none came. The spits of the town were new, and though the people loved his singing, yet they were of too active and sensible a kind to waste pence for nothing. When he saw that spits were not forthcoming he lifted up his kit again and changed his subject just by so much as might attract another sort of need. He sang—but now more violently, and as though with a worthy protest:

Le lièvre et le lapin,
Quand c'est bien cuit, ça fait du bien.

That is, "Hare and rabbit, properly cooked, do one great good," and then added after the necessary pause and with a gesture half of offering and half of disdain: "But who can call them well cooked if the tinning of the pot has been neglected?" And into this last phrase he added notes which hinted of sadness and of disillusion. It was very fine.

As he was now quite near me and ready, through the slackness of trade, to enter into a conversation, I came quite close and said to him, "I wish you good day," to which he answered, "And I to you and the company," though there was no company.

Then I said, "You sing and so advertise your trade?"

He answered, "I do. It lifts the heart, it shortens the way, it attracts the attention of the citizens, it guarantees good work."

"In what way," said I, "does it guarantee good work?"

"The man," he answered, "who sings loudly, clearly, and well, is a man in good health. He is master of himself. He is strict and well managed. When people hear him, they say, 'Here is a prompt, ready, and serviceable man. He is not afraid. There is no rudeness in him. He is urbane, swift, and to the point. There is method in this fellow.' All these things may be in the man who does not sing, but singing makes them apparent. Therefore in our trade we sing."

"But there must be some," I said, "who do not sing and who yet are good tanners."

At this he gave a little shrug of his shoulders and spread down his hands slightly but imperatively. "There are such," said he. "They are even numerous. But while they get less trade they are also less

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happy men. For I would have you note (saving your respect and that of the company) that this singing has a quality. It does good within as well as without. It pleases the singer in his very self as well as brings him work and clients."

Then I said, "You are right, and I wish to God I had something to tin; let me, however, tell you something in place of the trade I cannot offer you. All things are trine, as you have heard" (here he nodded), "and your singing does, therefore, not a double but a triple good. For it gives you pleasure within, it brings in trade and content from others, and it delights the world around you. It is an admirable thing."

When he heard this he was very pleased. He took off his enormous hat, which was of straw and as big as a wheel, and said, "Sir, to the next meeting!" and went off singing with a happier and more triumphant note, "Carrots, onions, lentils, and beans depend upon the tinner for their worth to mankind."

THE CRITIC.

BY ERNEST NEWMAN.

(From the *Birmingham Post*.)

There seems to exist in some quarters a curious misapprehension of the functions and the intentions of the critic. By some people it is thought that all he has to do is to go to a concert, and afterwards arrange every one concerned in it in an order of merit, like a school-master giving so many good or bad marks to a class of boys and girls. At its highest, however, this kind of work is hardly criticism, while at its lowest it is mere reporting. A few excited people imagine that a critic is a cold-blooded, misanthropic person who takes a fiendish joy in being unpleasant all round, and that when he has said something unflattering of a singer or a composer he is as happy as a footballer who has disabled an opponent. Alas! the critic is not at all like that.

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(I speak, of course, of the critic who takes his work seriously.) Let me try briefly to indicate what the critic of music should be and what some of us try to discipline ourselves to be.

When men have attained to a certain stage of mental culture, they are not satisfied with merely passive enjoyment of a work of art or a piece of literature. They think about what they have seen or heard; not content with feeling vaguely that they like this or dislike that, they want to find out their reasons for liking or disliking. They want, further, to classify and compare, to arrange things in order of excellence, to know why a Beethoven, for example, is greater than a Grieg, why some music will bear hearing time after time, while other music pleases at first and then palls, and so on. In other words, they want to do something more than feel mere blind impulses of attraction and repulsion; they want to be able to justify these impulses to themselves and to others, to be able to give some logical reason for saying this is good art or this is bad. It is evident that if one man thinks Strauss's "Tod und Verklärung" a beautiful and expressive work, and another thinks it expresses nothing at all, they cannot both be right. Questions of this kind are usually put aside with the thoughtless remark that they are just matters of taste. They are something more than that, however.

In the last resort, no doubt, there are minute differences of mental build between us all that make it impossible for us to agree completely upon any work of art; our different nervous systems and our different trainings bring it about that what particularly appeals to me, for example, may no appeal so strongly to some one else. But, in spite of this, the general practice of mankind shows that up to a certain point the worth of any piece of art can be tested by principles upon which we all agree. The man who tried to defend the proposition that Sullivan was a greater composer than Wagner by saying that these

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things were all pure matters of taste would quickly be told that his taste happened to be particularly fallible. The mere fact that we put some composers above others, that we say some are broad and some narrow, some healthy and some morbid, shows that artistic judgment is not entirely a matter of individual caprice,—that the whole artistic world applies, more or less unconsciously, the same critical tests to art.

Now, how does all this bear upon the functions of the critic? In this way. The critic is simply a man who does in an expert and specialized manner what the man in the street does roughly and fumblingly. Criticism is an art that has to be learned, like any other. The critic has to get to the secret of a given work; he has to know it so well, and absorb himself in it so thoroughly, that he can see exactly what went on in its creator's mind during the act of creation. Then, having seen this, he has to do what the composer cannot possibly do,—see the work in its true relation to other works of the same man and to the works of other men. He has to decide where it succeeds or fails, and to show why it succeeds or fails. In order to do this he must have a long experience of every kind of music, so that his brain can spontaneously institute comparisons between the new work and others of the same kind; he must take care not to be biassed; he must learn to mistrust hasty impressions; he must try to be equally susceptible to the beauty of all schools; he must be able to reason accurately about his own perceptions. No one critic can possibly do all this; but this is the ideal a critic must always keep before him.

One part of the critic's work, then, is to do in a trained and specialized way what the man in the street does in an instinctive and rather rough-and-tumble way; his business being to judge, compare, to discriminate, he prepares himself for that work by long practice in the technic of discrimination, just as a composer prepares himself for writing symphonies by practising counterpoint. Comprehensiveness and accurate ideas upon art can no more be attained without much experience and

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much practice than comprehensive and accurate ideas upon ship-sailing or house-building. The instinctive good taste that some people have is a necessary factor, but it is not everything; there is a technic of judgment that has to be acquired, and that can only be acquired by constant exercise. But the critic has another function besides this of distinguishing between good work and bad. A great critic, like Taine, or Sainte-Beuve, or Hennequin, or Anatole France, or Pater, stands like an illuminating medium between the artist and the public, making visible to the latter a hundred things in the former that would otherwise be invisible. He does not attempt to impose dogmatically any point of view to his own upon the reader; he simply leads the reader on to see, with his own eyes, what was really in the object all the time, but could only be seen in the first place by some man of keener sight and a more trained faculty of appreciation. The critic, in fact, stands in much the same relation to the artist as the artist does to nature; he shows things in new lights, brings out unexpected significances, teaches us to see with new eyes and hear with new ears, make us finer-fingered when we come to touch art again, and so gives a deeper probe to our liking and a keener edge to it.

This is, of course, a statement of the critic's function at its loftiest. It goes without saying that the ideal is not always realizable in newspaper work, where a man cannot, in nine cases out of ten, choose his own subjects, and where the circumstances of the moment or pressure of time and space may force him to dwell upon one or two aspects only of a work, and so prevent him giving his readers a completely rounded view of it. But the highest principles of criticism can be kept in mind even in newspaper writing. No one who has not tried it can appreciate the difficulties of the task,—the constant labor that is needed to keep one's knowledge adequate, the nervous strain of listening night after night with all one's faculties on the stretch, the strain of remembering impressions and grouping them, the after strain of writing,—often in a state of reaction after the excitement of so much music, the need for endless watchfulness of one's self so as not to be prejudiced against anything by one's own fatigue or ill-health, the care that is required to look dispassionately at everything and every one,—not to let our

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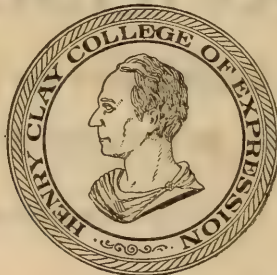
critical judgment be affected by the personal liking we have for some people or by the personal dislike we know others to have for us. It would take a god to keep his feet forever free from all these pitfalls. But some of us do try in our humble way to live up to an ideal of criticism, with the one thought of placing the best we have in us at the service of the musical public.

That there will often be differences of opinion is inevitable. But critics of the critics should remember that, as I have already insisted upon, he has given himself a more rigorous training in technic than they. They might remember, too, when they are inclined to quarrel with his judgments, that this training has probably given him a sensitiveness or perception that they may not possess. There is a psychological action and reaction in these matters. The painter, after years of looking at landscapes, finds that he has not only learned to represent more accurately what he sees, but that he has actually learned to see in a new sense. He perceives degrees and relations of light, for example, that would be imperceptible to an ordinary man. And so the music critic, constantly engaged in listening thoughtfully to music, ultimately finds his powers of hearing immensely quickened; he is aware of a hundred things that may not be evident to the man in the next seat to him. So that when some one who was present at the concert in question disagrees with what the critic says of it, the critic is not necessarily wrong. It is no use hurling paper thunderbolts at his head because he heard what you did not, especially when he calls something in a performance bad that you may have thought good. There was once a man on trial for theft. Only one person had seen him take the article, and the counsel for the defence triumphantly pointed to the fact that whereas the prosecution could call only one witness who had seen the man take it, he could call twenty witnesses who had not. The argument was ingenious, but I am afraid it did not get the prisoner off. I hope my readers will cut this little story out, and when they are tempted during the coming season to write to the paper in disagreement with something I have said, to read it through three times before they put pen to paper. I would ask them to remember, too, that in the nature of the case that critic is rather better placed

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than they are for judging performances. He goes about a good deal, not only in England, but abroad; he hears all kinds of orchestras and conductors and singers and players, and often hears the same work given by half a dozen different people. The knowledge he thus acquires he puts at the service of his readers. He is, in fact, could they only see it, the guardian of their interests. He tries to get for stay-at-home people the best music and the best performances of it that are possible. For them to resent his well-meant efforts in their behalf rather suggests at times the flock turning against the watch-dog and opening the door of the fold to the wolf.

MUSIC IN FINLAND.

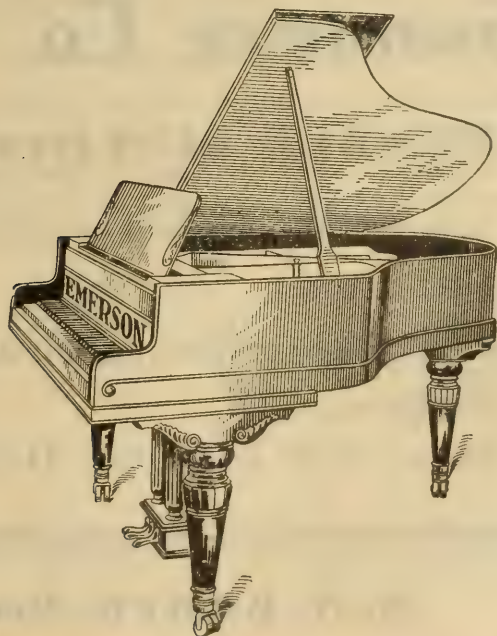
The *Musical Courier* (London) published in 1899 a sketch of the early history of music in Finland. This article, signed A. Ingman, may be of interest in connection with the performance of Sibelius's Second Symphony.

“For the right judgment of the character of this music a short preliminary sketch as to the origin of the people seems necessary. We learn from history that the Finns belong to a tribe of the Aryan and Turanian race, called Ugro-Finns, being first spoken of in the second century by Ptolemæus. About five hundred years later they settled

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on the Finnish peninsula, gradually driving the Laps, who then occupied the country, towards the North, into those regions now known as Lapland. In the twelfth century Swedish influence took root among the people, when King Erik Yedwardson undertook the first crusade to Finland, the inhabitants of which in 1157 became converts to the Christian faith, the two first bishops—Saint Henry and Saint Thomas—being, by the way, English by birth. By a treaty from 1323 the whole country was subdued, remaining under Swedish government until 1809, when, after several wars with Russia, Tsar Alexander I. became Grand Duke of Finland, confirming, by his 'Act of Assurance to the Finnish people,' their religion, their laws, and their constitution, as runs the edict, 'for the time of his reign and the reigns of his successors.'

"The rich imagination of the Finns and their prominent mental endowments are manifested in their mythology contained in the grand national epic, 'Kalevala.'* The folk-songs testify the deep musical vein of the people. The Finnish tunes are of a simple, melancholy,

* Max Muller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shah-nameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenæum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow."—P. H.

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soft character, breathing the air of the lonely scenery where they were first sung; for there is a profound solitude in that beautiful 'land of the thousand lakes,' as it has been called, a loneliness so entire that it can be imagined only by those who have spent some time there, an autumnal day, for instance, in those vast forests, or a clear summer night on one of its innumerable waters. There is a sublime quietude, something desolate, over those nights of endless light, which deeply impresses the native, and still more strangely touches the mind of the foreigner. At intervals such a one is overcome by those moods, often pictured in the songs, some of which are full of subdued resignation to fate, most touchingly demonstrating that the people 'learned in suffering what it taught in song.' The rough climate made the Finns sturdy in resistance, and all the hard trials which in course of time broke in upon them were braved valiantly, until better days dawned again. This theme of a 'hope on, hope ever,' is highly applicable to the nation. Even some of their erotic songs bear this feature,—the rejected lover seldom despairs,—although there are, of course, exceptions of a very passionate colouring. Many are a mere communion with the singer's nearest and truest friend,—the beauty of nature around him.

'The original instrument (constructed somewhat like a harp) to which these idyllic strains were sung is called 'Kantele.'* The national epic, 'Kalevala,' translated into English by Mr. Crawford, contains the ancient myth of the origin of this instrument, beginning with the fortieth canto.

* A kantele was shown at the Paris Exposition of 1889. It was a horizontal sort of the lute as known to the Greeks. It had sixteen steel strings, and its compass was from D, third line of the bass staff, to E, fourth space of the treble staff, in the tonality of G major. Its greatest length was about thirty inches; its greatest width, about ten inches. The late General Neovius, of Helsingfors, invented a kantele to be played with a bow in the accompaniment of song. This instrument looks like a violin box; it has two strings, and requires two players, who, on each side of the instrument, rub a bow on the string nearer him. For a minute description of this kantele and the curious manner of tuning see Victor Charles Mahillon's "Catalogue du Musée instrumental du Conservatoire Royal de Bruxelles," vol. iii., pp. 9-11 (Ghent, 1900).—P. H.

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“Wainamoinen, the inspired bard and ideal musician—thus runs the tale—out of the jawbones of a big fish had made himself an uncommonly lovely specimen of an instrument, which he called kantele. For strings he took some hairs from the mane of the bad spirit’s (Hiisi’s) horse, which gave it a mysterious, bewitching sound. When singing to its accompaniment he, by his soul-compelling mighty melodies, awakened the sympathy of all beings, charming and ruling the powers of nature around him. The sun, the moon, and the stars descended from heaven to listen to the songster who was himself touched to tears by the power of his own song.

“His happiness, however, did not last very long. The harp, his greatest comfort, was lost in the waves, where it was found by the sea nymphs and the water king, to their eternal joy. When sounding the chords to their fair songs of old, the waves carried the tunes along to the shores, whence they were distantly echoed back by the rocks around; and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the clear northern summer nights.

“Deploing the loss of his kantele, old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. There he happened to see a young birch complaining of its sad lot: in vain, it said, it dressed itself so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves, nobody enjoyed it. It was born to ‘lament in the cold, to tremble at the frost’ of the long dreary winter. But the songster took pity upon it, saying that from it should spring the eternal joy and comfort of mankind, and so he carved himself a new harp from the tender birch-tree’s wood. For chords he asked the tresses of a beautiful maiden, whom he met in the bower waiting for her lover. By means of this golden hair, her languishing sighs crept into the instrument, which sounded more

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fascinating than ever the old one did. This restored to the bard the full possession of his supernatural power. His success henceforth was something unheard of.

"The following cantos may be regarded as proofs of the influence of Christianity upon the epic: A maiden, Mariatta, and a child (the Virgin Mary and Christ) came to deprive the bard of his reign. He found that his time had come to an end, and he once more took his harp. He sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the unfathomable depth of space, bequeathing his harp, as a remembrance of him, to his own people for their everlasting bliss.

"The period of musical culture in Finland may be said to have begun about a hundred years ago, when in 1790 the first musical society was founded by members of the University under the leadership of K. V. Salgé. His successor, Fredrik Pacius, was the founder of the national musical development, and to him the merit is due of having given the Finns their beautiful national anthem. Their enthusiasm knew no bounds when, on the solemn never-to-be-forgotten May festival, 1848, this song was first heard in the park of Kajsaniemi, near Helsingfors. The spontaneous inspiration of the music, borne along and carried away by the glowing patriotic spirit of Runeberg's poem 'Wartland,' makes the composition immortal. As long as the Finnish nation exists 'Wartland' shall never lose its magnetism and its elevating sway over the hearts of the people." *

* * *

Let us add to the sketch of Ingman. For much of the information about the present condition of music in Finland we are indebted to Dr. Karl Flodin, of Helsingfors.

The national epic, "Kalevala," and the lyric poems known under the

* Pacius was born at Hamburg in 1809; he died at Helsingfors in 1891. A pupil of Spohr, he was an excellent violinist, and he was active as composer and conductor. He founded orchestral and choral societies at Helsingfors, and was music teacher at the University. His "Kung Carls jakt," produced in 1852, was the first native Finnish opera. His opera "Loreley," produced in 1887, was more in accordance with the theories of Wagner. Pacius wrote a lyric "Singspiel," "The Princess of Cyprus," a symphony, a violin concerto, choruses, songs, etc. His hymn, "Suomis Sång" (text by the Finnish poet, Emil von Qvanten), is, as well as his "Wartland" ("Our Country"), a national song.—P. H.



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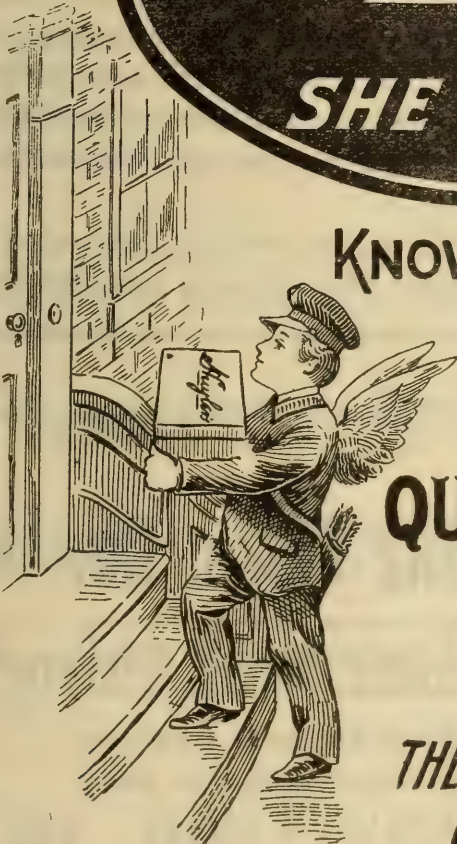
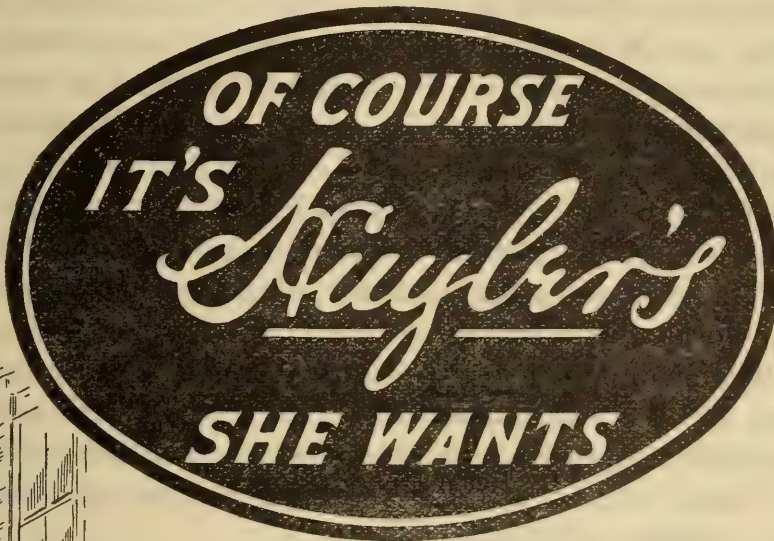
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collective name "Kanteletar" were first transcribed and arranged by Elias Lönnrot (1802-84). The first composer who was born in Finland and made a name for himself was Bernhard Crusell (1775-1838), who lived for the most part in Sweden and Germany. A famous clarinetist, he set music to Tegnér's "Frithjof," and he wrote an opera, "Die kleine Sklavin."

The father of Finnish music was Pacius, to whom reference has already been made. His son-in-law, Dr. Karl Collan (1828-71), wrote two popular patriotic marches with chorus, "Wasa" and "Savolaisen laulu." Filip von Schantz (1835-65), conductor, composed cantatas, choruses, and songs. Carl Gustaf Wasenius, of Abo, which was formerly the capital of Finland, conductor, composer, and director of an organ school, died an old man in 1899. Conrad Greve, of Abo, who wrote music to Fredrik Berndtson's play, "Out of Life's Struggle," died in 1851, and A. G. Ingelius, a song writer of wild talent, died in 1868. Other song writers were F. A. Ehrström (died in 1850), K. J. Möhring (died in 1868), teacher and conductor at Helsingfors, Gabriel Linsen, born in 1838.

Richard Falten, born in 1835, succeeded Pacius as music teacher at the University of Helsingfors. He founded and conducted a choral society; he is an organist and pianoforte teacher. He has composed a cantata, choruses, and songs.

Martin Wegelius, born in 1846, is director of the Music Institute of Helsingfors, which is now about twenty years old. Busoni once taught at this Institute. Wegelius has composed an overture to Wecksell's tragedy, "Daniel Hjort," cantatas, choruses, and he has written treatises and a "History of Western Music."

Robert Kajanus, born in 1856, is the father and the conductor of the Philharmonic Society of Helsingfors. He has made journeys with

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this orchestra and Finnish singers in Scandinavia, Germany, France, and Belgium, and with his symphony chorus he has produced at Helsingfors Beethoven's Mass in D, Berlioz's "Romeo and Juliet" and "Damnation of Faust," Bach's Mass in B minor, and other works of importance. Among his own compositions are the symphonic poems, "Kullervos Trauermarsch" and "Aino," illustrative of subjects in the "Kalevala"; Finnish Rhapsodies; an orchestral suite, "Recollections of Summer," which are founded on folk-songs or folk-dance rhythms.

Armas Järnefelt, born in 1869, has composed orchestral suites and symphonic poems, as "Korsholm." The death of Ernst Mielck, who died at Lucarno at the age of twenty-two, was a severe loss, for his orchestral compositions, among them a symphony, had attracted marked attention. Oskar Merikanto, born in 1868, has composed an opera, "The Maiden of Pohja," and songs; Erkki Melartin, born in 1875, who studied under Wegelius and afterward at Vienna and in Italy, has written songs and a Symphony in C minor, which was played at Helsingfors in a revised form in the season of 1905-1906. Dr. Ilmari Krohn, a music teacher at the University, has composed motets and instrumental works; Emil Genetz, born in 1852, has written choruses for male voices, among them the patriotic hymn, "Herää Suomi!" ("Awake, O Finland!"); and Selim Palmgren, born in 1878, has composed songs and pianoforte pieces, among them a concerto produced at Helsingfors in the season of 1904-1905.

Wegelius, Kajanus, Krohn, and Merikanto studied at Leipsic, and Kajanus with Svendsen when the latter was living at Paris. Järnefelt studied with Massenet, and Mielck with Max Bruch.

* *

Finnish singers. Johanna von Schoultz in the thirties of the last century sang successfully in European cities, but she fell sick, left the

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stage, and died alone and forgotten in her native land. Ida Basilier, an operatic coloratura singer, now lives in Norway. Emma Strömmer-Achté, herself a successful singer, is the mother of Aino Achté (or Ackté) of the Paris Opéra and now of the Metropolitan, New York. Aino was born at Helsingfors, April 23, 1876, studied at the Paris Conservatory, where she took the first prize for opera in 1897, and made her début as Marguerite at the Opéra, Paris, October 8, 1897. Her younger sister Irma is also a singer of reputation in Finland. Emma Engdahl-Jägersköld created the part of Loreley in Pacius's opera, and has sung in Germany. Alma Fohström-Rode,* a member of the Moscow opera, has sung in other countries, especially in Germany. Elin Fohström-Tallqvist, a coloratura singer, is her sister. Hortense Synnerberg, mezzo-soprano, has sung in Italy and Russia.† Maikki Järnefelt is known in German opera-houses, and Ida Ekman is engaged at Nuremberg. Adée Leander-Flodin, once of the Opéra-Comique, Paris, has made concert trips in Scandinavia and South America. Filip Forstén became a teacher in Vienna, Hjalmar Frey is a member of the Court Opera of St. Petersburg, and Abraham Ojanperä now teaches at the Music Institute of Helsingfors.

Karl Ekman and Mrs. Sigrid Sundgrén-Schnéevoigt are pianists of talent, and the husband of the latter, Georg Schnéevoigt, is a violoncellist and a conductor of repute. He is now a conductor of the Kaim Orchestra (Munich).

There are many male choruses in Finland. The "Muntra Musikanter," led by Gösta Sohlström, visited Paris in 1889. A picked chorus from the choral societies gave concerts some years ago in Scandinavia, Germany, and Holland. The churches all have their choir of mixed voices and horn septet. At the Music Festival at Helsingfors in 1900 about two thousand singers took part.

* Alma Fohström made her first appearance in the United States at the Academy of Music, New York, as Lucia, November 9, 1885. She sang at the Boston Theatre in 1886: Zerlina in "Fra Diavolo," January 5, 13; Maritana (in Italian), January 7; Margherita in Gounod's "Faust," January 11; and Martha in Flotow's opera, January 16. She also sang in a Sunday night operatic concert.

† A Mme. Synnerberg visited Boston in March, 1890, as a member of the Abbey, Schoeffel and Grau Company, and sang the parts of Emilia in Verdi's "Otello" and "Azucena."

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Mr. Charles Gregorowitsch, a Russian by birth, for some years concert-master at Helsingfors, gave a recital in Boston, February 27, 1897, and played here at a Symphony Concert, December 7, 1901.

SYMPHONY NO. I, IN E MINOR JEAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living in Helsingfors.)

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer," 24 pp. (1906), will best serve as an introduction to the description of this symphony. See also the entr'acte.

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the

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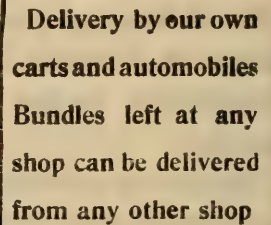
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music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees* to 'gay and giddy music.'

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"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose and possessed of a latent energy which, once aroused, is not easily diverted or checked.

* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers.—P. H.

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... "Many so-called Finnish folk-songs being of Scandinavian origin. That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm, and Järnefelt, and in the music of Sibelius.

... "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate, Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*:—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena which lends itself to every variety of emotional curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance, and sometimes has a mysterious,

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penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way, which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament.

... 'Like Glinka, Sibelius avoids the crude material of the folk-song; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention.' "

This symphony was composed in 1899. It was published in 1902.

It was performed in Berlin in July, 1900, at a concert of Finnish music led by Kejanus. It was played by the Royal Orchestra in Dresden, November 17, 1903, and performed in London under Mr. Henry J. Wood's direction, October 13, 1903.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettle-drums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: *Andante ma non troppo*, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody which has much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. *Allegro energico*, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, *piano ma marcato*, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passion-

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ate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, *pianissimo*, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a *diminuendo* leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. *Andante, ma non troppo lento*, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, *un poco meno andante*, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, *molto tranquillo*. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. *Allegro*, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. *Finale (Quasi una fantasia)*, E minor. The *Finale* begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the *Finale* is one of wild and passionate restlessness, but the second chief theme, *Andante assai*, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second

movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

* *

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the music school of Martin Wegelius at Helsingfors, then with Albert Becker at Berlin (1889-90) and with Fuchs and Goldmark at Vienna (1890-91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*"*

His chief works are the Symphony No. 1, E minor, Symphony No. 2, D major (1901-1902),—it is said that he has recently completed a third symphony; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela" and "Lemminkäinen's Home-faring"); "Finlandia," symphonic poem, Op. 27; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Varsang"; "En Saga," tone poem; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic concert, November 30, 1906; "Des Feuer's Ursprung," cantata; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra; Sonata for pianoforte, Op. 12; "Kylliki," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, and transcriptions for the pianoforte of his songs; choruses, and many songs, Op. 13, 31, 36, 37, 38,—fifteen have recently been published with English words.

* *

Sibelius's Symphony No. 2, D major, was played in Boston at a concert of the Boston Symphony Orchestra, March 12, 1904.

* This stipend is still granted.

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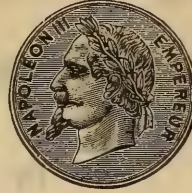
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- II. Andantino semplice.
Allegro vivace assai.
- III. Allegro con fuoco.

Sibelius Symphony No. 1, in E minor

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- II. Andante, ma non troppo lento.
- III. Allegro.
- IV. Finale (Quasi una fantasia): Andante; Allegro molto

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“L’Apprenti Sorcier,” an orchestral scherzo, was performed for the first time at a concert of the Société Nationale, Paris, May 18, 1897. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at a Symphony Concert, October 22, 1904 (Mr. Gericke, conductor), and on December 2, 1906 (Mr. d’Indy, conductor).

Goethe’s ballad, “Der Zauberlehrling,” was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller’s *Musenalmanach* for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben!
Seine Wort’ und Werke
Merkt’ ich und den Brauch,
Und mit Geistesstärke
Thu’ ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwall
Zu dem Bade sich ergiesse.

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I am now,—what joy to hear it!—

Of the old magician rid;
And henceforth shall ev'ry spirit

Do whate'er by me is bid:

I have watch'd with rigor

All he used to do,

And will now with vigor

Work my wonders, too.

Wander, wander

Onward lightly,

So that rightly

Flow the torrent,

And with teeming waters yonder

In the bath discharge its current!

And now come, thou well-worn broom,

And thy wretched form bestir;

Thou hast ever served as groom,

So fulfil my pleasure, sir!

On two legs now stand

With a head on top;

Water pail in hand,

Haste and do not stop!

Wander, wander

Onward lightly,

So that rightly

Flow the torrent,

And with teeming waters yonder

In the bath discharge its current!

See! he's running to the shore,

And has now attain'd the pool,

And with lightning speed once more

Comes here, with his bucket full!

Back he then repairs;

See how swells the tide!

How each pail he bears

Straightway is supplied!

Stop, for, lo!

All the measure

Of thy treasure

Now is right!

Ah, I see it! woe, oh, woe!

I forget the word of might.

Ah, the word whose sound can straight

Make him what he was before!

Ah, he runs with nimble gait!

Would thou wert a broom once more!

Streams renew'd forever

Quickly bringeth he;

River after river

Rusheth on poor me!

Now no longer

Can I bear him;

I will snare him,

Knaveish sprite!

Ah, my terror waxes stronger!

What a look! what fearful sight!

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Oh, thou villain child of hell!
 Shall the house through thee be
 drown'd?
 Floods I see that wildly swell,
 O'er the threshold gaining ground.
 Wilt thou not obey,
 O thou broom accurs'd!
 Be thou still, I pray,
 As thou wert at first!

Will enough
 Never please thee?
 I will seize thee,
 Hold thee fast,
 And thy nimble wood so tough
 With my sharp axe split at last.

See, once more he hastens back!
 Now, O Cobold, thou shalt catch it!
 I will rush upon his track;
 Crashing on him falls my hatchet.
 Bravely done, indeed!
 See, he's cleft in twain!
 Now from care I'm freed,
 And can breathe again.

Woe, oh, woe!
 Both the parts,
 Quick as darts,
 Stand on end,
 Servants of my dreaded foe!
 O ye gods, protection send!

And they run! and wetter still
 Grow the steps and grows the hall.
 Lord and master, hear me call!
 Ever seems the flood to fill.
 Ah, he's coming! see,
 Great is my dismay!
 Spirits raised by me
 Vainly would I lay!

"To the side
 Of the room
 Hasten, broom,
 As of old!
 Spirits I have ne'er untied
 Save to act as they are told."

* * *

The scherzo is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, big drum, cymbals, triangle, glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and 'cellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced.

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There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

* *

Paul Abraham Dukas entered the Paris Conservatory of Music in 1882. He was a pupil of Dubois in harmony and of Guiraud in composition. In 1888 he was awarded the second *prix de Rome* for his cantata, "Velléda," and it was hinted at the time that Camille Erlanger, who took the first *prix de Rome* that year, took it "under very singular circumstances." Dukas undertook the task of orchestrating the opera "Frédégonde," left by his master, Guiraud,* which was completed by Saint-Saëns and produced at the Opéra, Paris, December 18, 1895.

During his school years Dukas wrote dramatic overtures, "Le Roi Lear," "Goetz de Berlichingen," which were not published. His first work performed in public was the overture "Polyeucte" (Lamoureux concert, Paris, January 24, 1892). His Symphony in C major—in three movements—was produced at the concerts of the Opéra, January 3, 10, 1897. He is one of the few Frenchmen that have written a sonata for the pianoforte.† His sonata, dedicated to Saint-Saëns, a formidable work,—the performance takes forty minutes,—was produced at a concert of the Société Nationale, Paris, May 11, 1901, when it was played by Édouard Risler. He has also composed a set of variations for pianoforte on a theme of Rameau (1902). His lyric drama, "L'Arbre de Science," a number of songs, choruses, etc., have not been published. His opera, "Ariane et Barbe Bleue" (Maeterlinck's play), is completed, and it will probably be produced this season. He has been for several years music critic of the *Revue hebdomadaire* and of the *Gazette des Beaux-Arts*, and he was also the critic of the *Chronique des Arts*.

* Ernest Guiraud, composer and teacher, born at New Orleans, June 23, 1837, died at Paris, May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc.

† Sonatas for the pianoforte have been written by Théodore Gouvy, Georges Pfeiffer. Raoul Pugno, but no one of them met with success.

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Mme. OLGA SAMAROFF was born at San Antonio, Texas, August 8, 1880. Her maiden name was Hickenlooper, and she was of German-Russian parentage. A very young child, she was taught by her grandmother, a German pianist, and when she was nine years old she studied for four months with Constantin von Sternberg. Her girlhood was spent in a convent at Paris, and she took pianoforte lessons of Marmontel, the father, for several years. From Marmontel she went to Widor. In 1895 she entered the Paris Conservatory, and studied five years in the class of Delaborde. After she left the Conservatory she travelled in Europe for two years. Returning to this country, she took a few lessons of Ernest Hutcheson. She afterward went to Berlin, where she took lessons of Jedliczka. Her first public appearance was at New York, with orchestra, in Carnegie Hall, January 18, 1905. Her first appearance in Boston was at a concert of the Boston Symphony Quartet, April 10, 1905, when she played with Mr. Krasselt Saint-Saëns's 'Cello Sonata in C minor. She gave concerts in London in the following May and June. She has given recitals in Boston in Steinert Hall (November 23, 1905, January 20, 1906) and in Chickering Hall (February 18, November 5, 1906). She played at the Sunday Chamber Concert in Chickering Hall, December 16, 1906.

She played for the first time at a concert of the Boston Symphony Orchestra in Boston, April 21, 1906 (Grieg's Concerto), and she played at the concert given in aid of the San Francisco Fund by the members of the Boston Symphony Orchestra, April 29, 1906 (Liszt's Concerto in E-flat major).

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(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840;
died at St. Petersburg, November 6, 1893.)

In 1874 Tschaiikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of thirty dollars a month.) On December 13, 1874, he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The orchestration of the concerto was finished on February 21, 1875; but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretowna von Meck, the rich widow who admired Tschaiikowsky's music so warmly that in 1877 she determined to give him a sum of six thousand roubles annually, that he might compose without cark

* Mrs. Newmarch, in her translation into English of Modest Tschaiikowsky's Life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, we prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

or care. They never met. Never did either one hear the voice of the other; but they exchanged letters frequently, and to her Tschaikowsky unbared his perturbed soul. This letter is dated San Remo, February 2, 1878. It has at last been published in Modest Tschaikowsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I needed the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by and shown the concerto to another; so I determined to ask him to hear it and criticise the pianoforte part.

"On Christmas Eve, 1874, we were all invited to Albrecht's, and Nicholas asked me, before we should go there, to play the concerto in a class-room of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no'; he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Again silence.

"'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he

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waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

'Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior: I felt myself wronged and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing-up that sorely wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast-down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public if these changes were ready at a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did.'

Tschaikowsky erased the name of Nicholas Rubinstein from the score, and inserted in the dedication the name of Hans von Bülow, whom he had not yet seen; but Klindworth had told him of von Bülow's interest



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in his works and his efforts to make them known in Germany. Von Bülow acknowledged the compliment, and in a warm letter of thanks praised the concerto, which he called the "fullest" work by Tschaikowsky yet known to him: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are everywhere concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall enjoy actively or passively (respectively) the work."

For a long time Tschaikowsky was sore in heart, wounded by his friend. In 1878 Nicholas had the manliness to confess his error; and as a proof of his good will he studied the concerto and played it often and brilliantly in Russia and beyond the boundaries, as at the Paris Exhibition of 1878.

Other works of 1874-75 by Tschaikowsky were Symphony No. 3; "Sérénade Mélancolique," Op. 26, for violin and orchestra; six piano pieces, Op. 19; six songs, Op. 25; six songs, Op. 27; six songs, Op. 28.

The first performance of this concerto was at Boston, Mass., in Music Hall, October 25, 1875. Von Bülow was the pianist, and the concert was the fifth of his series. Mr. B. J. Lang was the conductor. The programme was as follows:—

PART I.

- Overture, "Jessonda" *Spohr*
 ORCHESTRA.
 Grand Concerto (Op. 23) in B-flat (*sic*) *Tschaikowski*
 (Piano and Orchestra.)
 HANS VON BÜLOW.

PART II.

- Sonata quasi Fantasia (Moonlight Sonata) *Beethoven*
 HANS VON BÜLOW.
 Overture, "Prometheus" *Beethoven*
 ORCHESTRA.
 Grand Fantaisie (Op. 15) in C major *Schubert*
 (Arranged for piano and orchestra by Liszt.)
 HANS VON BÜLOW.
 Wedding March *Mendelssohn*
 ORCHESTRA.

The programme contained this astonishing announcement:—

"The above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Von Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

The concerto was played again at the *matinée*, October 30. The orchestra during the engagement was small; there were only four first

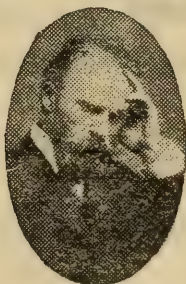
violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The concerto has been played at Boston Symphony Concerts by Mr. Lang (1885), Mme. Hopekirk (1891), Mr. Sieveking (1896), Mr. Joseffy (1898), Mr. Slivinski (1901), Mr. Randolph (1902), Mr. Bauer (1903).

The first movement begins with a long introduction, *Andante non troppo e molto maestoso*, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, *Allegro con spirito*, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks

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a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, *Andantino semplice*, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the 'cellos. The second part of the movement is of scherzo character. Violas and 'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: *Allegro con fuoco*, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to *allegro vivo*, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, and strings.

SYMPHONY NO. I, IN E MINOR JEAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living in Helsingfors.)

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer," 24 pp. (1906), will best serve as an introduction to the description of this symphony. See also the *entr'acte*.

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The *Kanteletar*, a collection of lyrics which followed the *Kalevala*, contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish

and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees* to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural con-

* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers.—P. H.

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... "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate, Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*:—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena which lends itself to every variety of emotional curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance, and sometimes has a mysterious, penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way, which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament.

... "Like Glinka, Sibelius avoids the crude material of the folk-song; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention.' "

This symphony was composed in 1899. It was published in 1902.

It was performed in Berlin in July, 1900, at a concert of Finnish music led by Kejanus. It was played by the Royal Orchestra in Dresden, November 17, 1903, and performed in London under Mr. Henry J. Wood's direction, October 13, 1903.

It is scored for two flutes, two oboes, two clarinets, two bassoons,

four horns, three trumpets, three trombones, one bass tuba, kettle-drums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: *Andante ma non troppo*, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody which has much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. *Allegro energico*, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, *piano ma marcato*, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, *pianissimo*, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. *Andante, ma non troppo lento*, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation.

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A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, *un poco meno andante*, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, *molto tranquillo*. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. *Allegro*, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. *Finale* (*Quasi una fantasia*), E minor. The *Finale* begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the *Finale* is one of wild and passionate restlessness, but the second chief theme, *Andante assai*, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden *diminuendo*, and the clarinet sings the second theme, but it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

* * *

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the music school of Martin Wegelius at Helsingfors, then with Albert Becker at Berlin (1889-90) and with Fuchs and Goldmark at Vienna (1890-91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*"*

His chief works are the *Symphony No. 1*, E minor, *Symphony No. 2*,

* This stipend is still granted.

D major (1901-1902),—it is said that he has recently completed a third symphony; “Kullervo,” a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); “Lemminkäinen,” symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, “The Swan of Tuonela” and “Lemminkäinen’s Home-faring”); “Finlandia,” symphonic poem, Op. 27; overture and orchestral suite, “Karelia,” Op. 10 and Op. 11; “Islossningen,” “Sandels,” and “Snöfrid,” three symphonic poems with chorus; “Varsang”; “En Saga,” tone poem; “Jungfrau i Tornet” (“The Maid in the Tower”), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul’s tragedy, “King Christian II.” (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck’s “Pelléas and Mélisande,” an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic concert, November 30, 1906; “Des Feuer’s Ursprung,” cantata; “Koskenlaskijan Morsiamet” (“The Ferryman’s Betrothed”), ballad for voice and orchestra; Sonata for pianoforte, Op. 12; “Kylliki,” lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, and transcriptions for the pianoforte of his songs; choruses, and many songs, Op. 13, 31, 36, 37, 38,—fifteen have recently been published with English words.

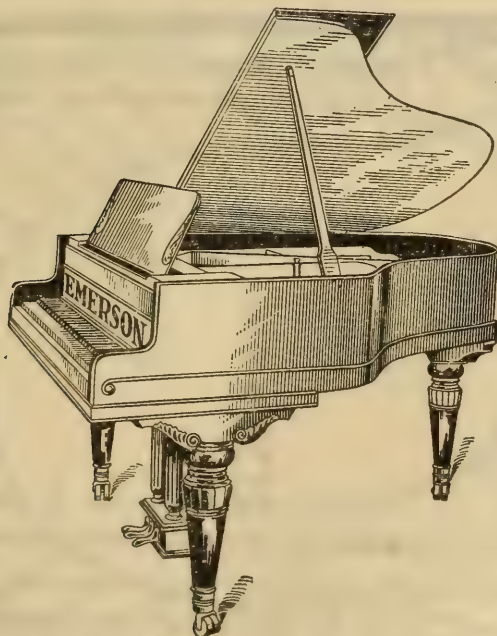
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Sibelius’s Symphony No. 2, D major, was played in Boston at a concert of the Boston Symphony Orchestra, March 12, 1904.

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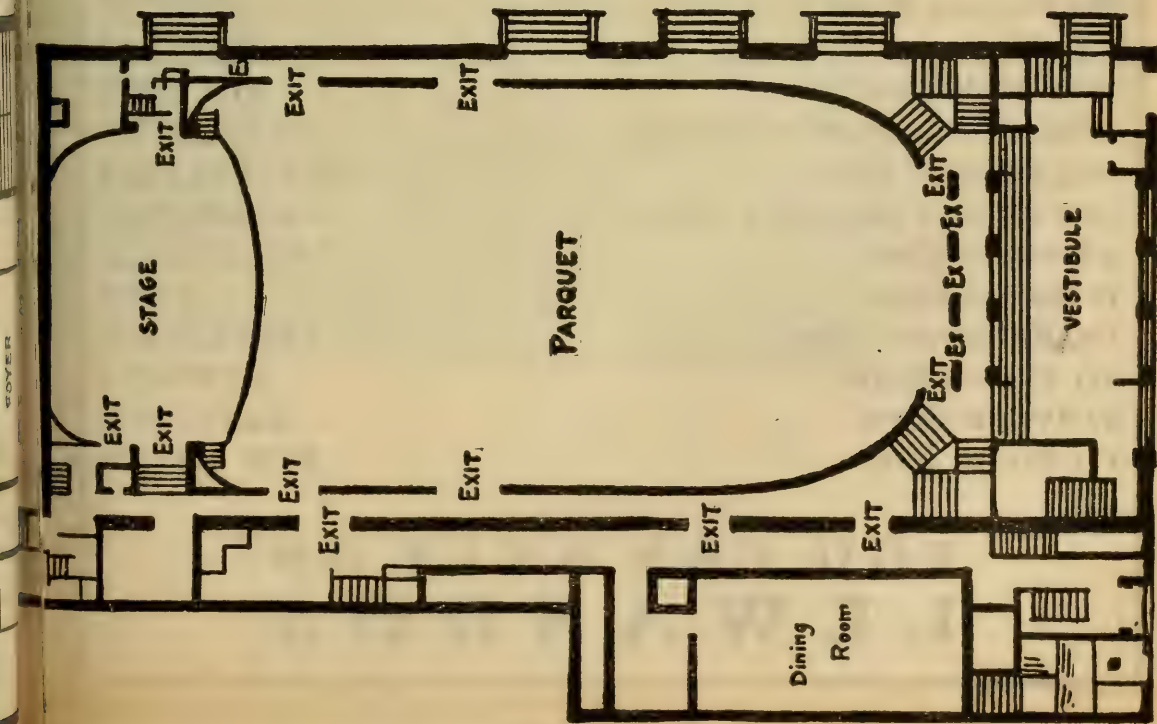
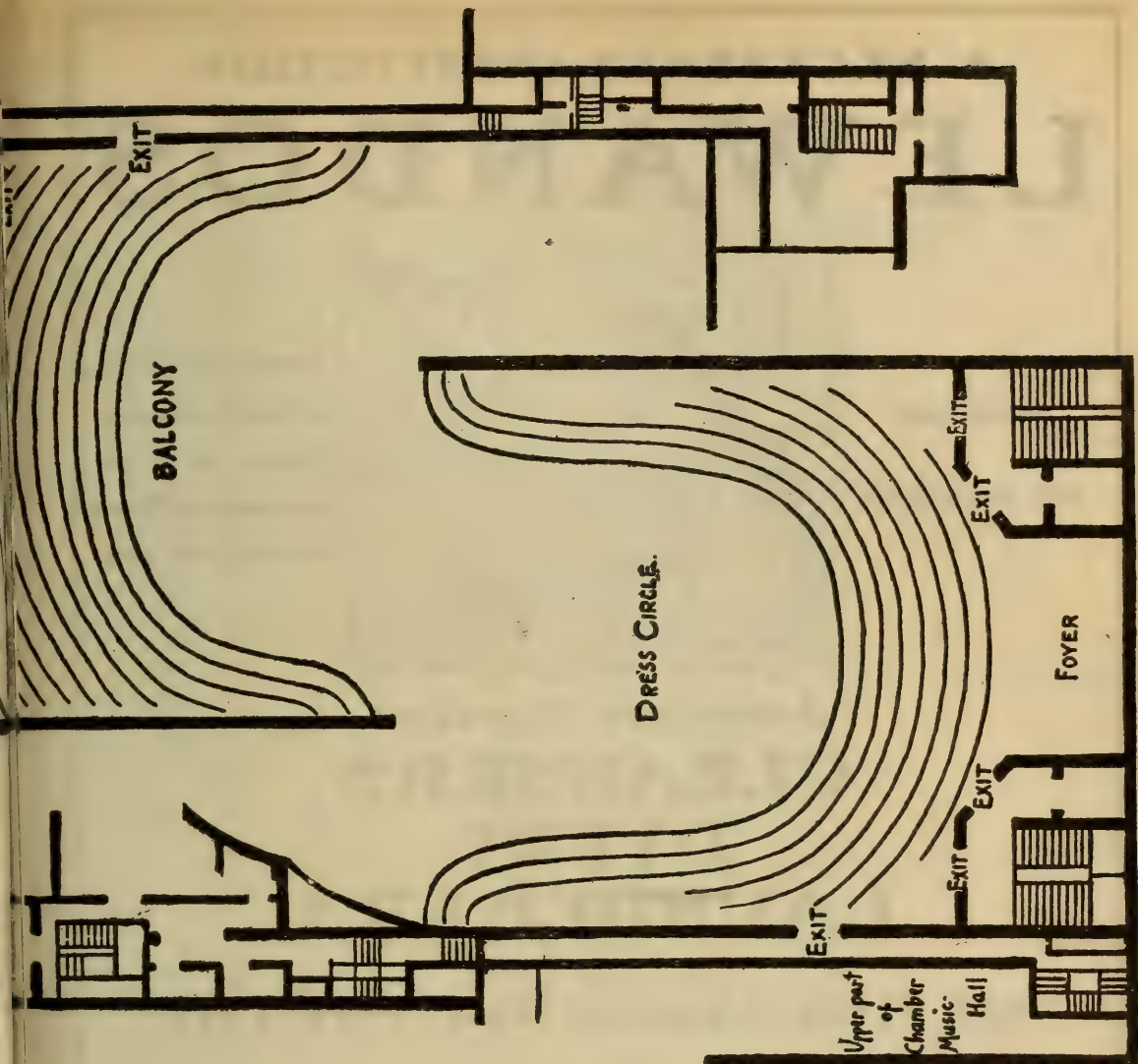
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FOURTH MATINEE,
SATURDAY AFTERNOON, FEBRUARY 23,
AT 2.30 PRECISELY.

PROGRAMME.

Richard Strauss . Symphonia Domestica, Op. 53 (in one movement)

Brahms . . . Concerto in B-flat major, No. 2, for Pianoforte, Op. 83
I. Allegro non troppo.
II. Allegro appassionato.
III. Andante.
IV. Allegretto grazioso.

Brahms Academic Festival Overture, Op. 80

SOLOIST,
Mr. OSSIP GABRILOWITSCH.

The pianoforte is a Mason & Hamlin.

There will be an intermission of ten minutes before the concerto.

SYMPHONIA DOMESTICA, OP. 53 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Berlin.)

When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times* of that city: "My next tone-poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous,—a triple fugue, the three subjects representing papa, mamma, and the baby." *

The symphony was composed in 1903. On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to nine thousand dollars for it.

It was performed for the first time at the third concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, and the composer was the conductor. The concert began with a performance of Strauss's "Don Juan," and closed with a performance of his "Also sprach Zarathustra." It may here be said that Strauss's Symphony in F minor, Op. 12, was also performed for the first time in New York by the Philharmonic Society of that city and from manuscript on December 13, 1884, when Mr. Theodore Thomas conducted.

The first performance of the *Symphonia Domestica* in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein at Frankfort-on-the-Main, June 1, 1904. The composer conducted.

The first performance in Belgium was at a *Concert Populaire*, November 13, 1904, when S. Dupuis conducted.

The first performance in England was on February 25, 1905, at the Queen's Hall, London. Mr. Henry J. Wood was the conductor.

The first performance in France was at a *Colonne* concert, Paris, March 25, 1906, when the composer conducted.

* See the *Musical Times*, January 1, 1903, p. 14.

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The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

The symphony is scored for one piccolo, three flutes, two oboes, one oboe d' amore,* one English horn, one clarinet in D, one clarinet in A, two clarinets in B-flat, one bass clarinet, four bassoons, one double-bassoon, eight horns, four trumpets, three trombones, one bass tuba, four saxophones *ad lib.*, four kettledrums, bass drum, cymbals, triangle, tambourine, glockenspiel, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses, two harps.

* * *

When Dr. Strauss was in New York, he wished that no programme of this symphony should be set forth in advance of the performance. As Mr. Richard Aldrich wrote, in the *New York Times* of March 6, 1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica' (meiner lieben Frau und unserm Jungen gewidmet), Op. 53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (a) Einleitung und Scherzo; (b) Adagio; (c) Doppelfuge und Finale.' (In one movement and three subdivisions: (a) Introduction and Scherzo; (b) Adagio; (c) Double Fugue and Finale.) It is highly significant that the composer desires these movements to be listened to as the three movements of a composition, substantially, as he declares, in the old symphonic form. He believes, and has expressed his belief, that the anxious search on the part of the public for the exactly corresponding passages

* The *hautbois d'amour*, oboe d' amore, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.

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The President and founder of the National Conservatory (which was chartered in 1891 by special act of Congress), Mrs. Jeannette M. Thurber, has been so fortunate as to secure a worthy successor of the eminent composer, Dr. Dvorak, in its directorship,—WASSILI SAFONOFF, for more than a decade Director of the Moscow Conservatory and recently engaged as the sole Conductor of the New York Philharmonic Orchestra. Mr. Safonoff will teach, at the National Conservatory, advanced classes in the interpretation of pianoforte compositions. He will conduct the Conservatory Orchestra (a feeder of the leading American orchestras), and he will also teach the art of conducting. Besides Mr. Safonoff, the artistic faculty includes Adele Margulies, Leopold Lichtenberg, Eugene Dufrique, Leo Schulz, Henry T. Finck, Max Spicker, Charles Heinroth, and nearly fifty other well-known teachers of singing and playing in New York. Instruction is given in all branches of the art,—Opera, Oratorio, Concert, Voice, Organ, Piano, Violin, and all Orchestral Instruments, also Theory, Harmony, Composition, and History of Music.

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Orchestra (free), November 19, 2 to 4 P.M.

WASSILI SAFONOFF, Conductor.

Address Secretary.

in the music and the programme, the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

“‘This time,’ says Dr. Strauss, ‘I wish my music to be listened to purely as music.’”

When the symphony was performed at Frankfort-on-the-Main, the only programme note published in advance in *Die Musik* after the announcement of title and subdivisions was as follows: “The first theme, ‘The Husband,’ is in three parts: an ‘easy-going’ beginning (which recalls the beginning of the ‘Pastorale Symphony’); a continuation that is designated as ‘meditative’; and a melody that rises ‘in a fiery manner’ on high. The second theme, ‘The Wife,’ is extremely capricious. The third theme, ‘The Child,’ is very simple and in Haydn’s manner. It is to be played by an oboe *d’ amore*. From this theme springs the first theme of the double fugue, ‘Assertion,’ with which the second theme, ‘Contrary Assertion,’ is contrasted. The orchestra must be enlarged to one hundred and eight instruments, among them four saxophones. Richard Strauss refuses to give any further programme.”

The symphony was performed for the first time in Berlin at the Philharmonic concert of December 12, 1904, and Dr. Strauss conducted it. The programme books of the Philharmonic concerts, as a rule, contain minute analyses, with illustrations in notation of the orchestral works performed. The only note on the *Symphonia Domestica* was as follows:—

“‘This work, written in one movement, is divided” (or rather, articulated) “into four subdivisions, which correspond, on the whole, to the old form of the sonata:—

“I. Introduction and development of the three chief groups of themes.

The husband’s themes:

(a) Easy-going, (b) Dreamy, (c) Fiery.

The wife’s themes:

(a) Lively and gay, (b) *Grazioso*.

The child’s theme:

Tranquil.

II. Scherzo.

Parents’ happiness. Childish play.

Cradle-song (the clock strikes seven in the evening).

III. Adagio.

Creation and inspection. Love scene.

Dreams and cares (the clock strikes seven in the morning).

THE BOSTON ENCHANTMENT

In his paper on Boston published in *Harper's Weekly* Mr. H. G. Wells relates the fact that Bernard Shaw induced him to buy a Pianola.

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IV. Finale.

Awakening and merry dispute (double fugue).

Joyous conclusion."

* * *

The symphony was given a few weeks before this in Dresden at a concert of the Royal Orchestra (November 15, 1904). The programme book contained three pages of general and innocuous remarks, with the conclusion that the composer here portrays his own family life; that he is outwardly "easy-going," occasionally "dreamy," but at bottom a "fiery" husband, who, although his wife is lively and graceful, yet remains the superior, who follows with inward joy the thoughts and feelings of his little child,—a man among men, one upon whom a kind fate has bestowed unconquerable humor. Then followed two pages and a half of thematic illustrations with the titles given above.

When the symphony was again played in Dresden, March 8, 1905,—this time under the direction of the composer and for the benefit of the fund for the widows and orphans of the members of the Royal Music Band,—the identification of Strauss as the hero of his symphony was omitted.

* * *

It is plain that Strauss, like Mahler, does not believe in analytical programmes; but, unlike the latter, he is at least consenting to their appearance after a performance. Even when he was in New York, he noted down the themes of his symphony for Mr. Aldrich, and they were published in the *New York Times* of March 6, 1904, before the performance. Furthermore, in the "Richard Strauss volume" of *Die Musik* (Berlin and Leipsic), second number of January, 1905, appeared an analysis, nine pages long, by Mr. Wilhelm Klatte, of this very symphony, which the author, a Berliner, wrote as one with authority.

* * *

When the symphony was played in London for the first time, an "official" description was published, and an elaborate analysis was prepared by Messrs. Kalisch and Percy Pitt. The *Daily News* of February 23, 1905, published the former with a prefatory note:—

"In accordance with his custom the composer has not put forward a definite programme of his own, but, with some inconsistency, he has allowed a description to be made public,—with some inconsistency, because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the programme. The only indications given are in the subheadings to the separate sections of the symphony. The official description of the symphony runs as follows:—

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GIFT FOR OLD and YOUNG.*

“The symphony continues without a break, but has four well-defined sections:—

1. Introduction.
2. Scherzo.
3. Cradle-song and Adagio.
4. Finale: Double Fugue.

“The symphony is concerned with three main themes, that of the husband, that of the wife, and that of the child. The husband theme is divided into three sections, the first of which is marked “gemächlich” (easy-going, or deliberate), the second “sinnend” (meditative), and the third “feurig” (fiery). The first section of the symphony, the introduction, is devoted to an exposition and treatment of the chief themes, or groups of themes, its most striking feature being the introduction of the child theme on the oboe d’ amore, an instrument which has practically fallen out of use. The composer himself has spoken of this theme as being of “almost Haydn-esque simplicity.” On this follows a very characteristic passage, which has been interpreted as representing the child in its bath. The scherzo bears the headings: “Eltern Glück—Kindliche Spiele” (Parents’ Happiness—The Child at Play). Its chief theme is the child theme in a new rhythm. At its end the music suggestive of the bath recurs, and the clock strikes seven. We then come to the lullaby, where we have another version of the child theme. The subheadings of the adagio are: “Schaffen und Schauen—Liebes-scene—Träume und Sorgen” (Doing and Thinking—Love Scene—Dreams and Cares). This elaborate section introduces no new themes of any importance, and is really a symphonic slow movement of great polyphonic elaboration and superlatively rich orchestral colour. The gradual awakening of the family is next depicted by a change in the character of the music, which becomes more and more restless, the use of rhythmical variants of previous themes being very ingenious; and then there is another reference to the bath music, and the glockenspiel indicates that it is 7 A.M.

“In this way we reach the final Fugue. The principal subject of this is also a new version of the child theme. Its subtitle is “Lustiger Streit—Fröhlicher Beschluss” (Merry Argument—Happy Conclusion), the subject of the dispute between father and mother being the future of the son. The Fugue (the chief subject of which is another variant of the child theme) is carried on with unflagging spirit and humour and great variety of orchestration, the introduction of the four saxophones adding fresh colours to the score. As the Fugue proceeds, the child theme gradually grows more and more prominent, and finally seems to dominate the whole score. Some new themes, all more or less akin to it, and all in the nature of folk-tunes, are introduced. The father and mother, however, soon assume their former importance, and the whole ends with great spirit and in the highest good humour with an emphatic reassertion of the husband theme with which it began, suggesting that the father had the last word in the argument.”

Here we have the second section of the Husband’s theme characterized as “sinnend” instead of “träumerisch.” The latter is the term published in the score.

And it may here be said that after the musical sentence characterized in the score as “träumerisch” a short phrase, orchestrated for clarinet in A, two clarinets in B-flat, and a bass clarinet, is characterized by the composer “mürrisch,”—ill-humored, peevish, cross. This theme is used afterward most sparingly. At the same time it is a singular fact that this section of the Husband theme is not mentioned in any “official” programme.

Strauss’s reticence about the programme of a work and his subsequent explanatory confidences have annoyed even the admirers of his strange and enormous talent. Thus, when the *Symphonia Domestica* was performed for the first time in London, Mr. Ernest Newman wrote in the *Speaker*:—

“It has been said very confidently that here Strauss has forsaken programme music and gone back to music of the absolute order; it has also been said, with equal confidence, that he has done nothing of the kind. Strauss himself has behaved as foolishly over it as he might have been expected to do after his previous exploits in the same line. He writes a work like ‘Till Eulenspiegel,’ that is based from start to finish on the most definite of episodes, and then goes through the heavy farce of ‘mystifying’ his hearers by telling them he prefers not to give them the clue to the episodes, but to leave them to ‘crack the nut’ as best they can. All the while he is giving clue after clue to his personal friends, till at length sufficient information is gathered to reconstruct the story that Strauss had worked upon; this gradually gets into all the programme books, and then we are able to listen to the work in the only way it can be listened to with any comprehension,—with a full knowledge of the programme. With each new work of Strauss there is the same tomfoolery,—one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the ‘Symphonia Domestica.’”

* * *

The themes of the Husband are exposed at once. The violoncellos

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begin the "easy-going" theme (F major, 2-4) without accompaniment. A horn and the bassoons are added. The oboe sings the "dreamy" theme, and, as it ends it, clarinets and bass clarinet have a melodic thought designated by the composer as "ill-tempered." As I have said, this motive is unimportant. The third significant theme ("fiery") of the Husband is given to violins (E major). The mood of ill temper recurs for a moment, but is interrupted by a trumpet shout. The easy-going theme reappears (F major).

The most important theme of the Wife enters (B major, "very lively," violins, flutes, oboes). This capricious motive is followed by a gentle, melodic theme, "tenderly affectionate" (solo violin, flute, clarinet), but the capricious theme interrupts, and it is now characterized as "wrathful," and a chattering passage for violins and clarinets appears later, slightly changed, as the expression of "Contrary Assertion." There is a return to F major and the first tempo, with the Husband's first theme transformed and over a pedal F. These themes are used in close conjunction until after a cadence in F major the theme of the Child is introduced.

The Child's theme is introduced with mysterious preparation, while the other themes have been exposed frankly. Second violins, tremulous, sound gently the chord of D minor. The oboe *d' amore* hints at the theme in minor. There is a change in mode. There are chords of a strange nature, now for solo violins and violas, now for bassoon and horns. The first figure of the Wife's theme is heard, and then the Child's theme is sung in D major, 2-2, by the oboe *d' amore*. A gay episode serves as a coda. And here Strauss introduces one of his little jokes, for himself and a few friends, that apparently give keen annoyance to the symphonically sedate. A short, incisive ascending figure is played by clarinets and muted trumpets. This is answered by a descending and equally incisive figure for oboes, muted horns, and trombone. According to a note in the score the ascending figure portrays: "The Aunts: 'Just like his papa!'" The descending figure represents: "The Uncles: 'Just like his mamma!'"

Two transitional measures lead to the second division of the symphony, the Scherzo (D major, 3-8).

The Child's theme, transformed, is played by the oboe *d' amore*; fragments from the motives of Husband and Wife are also employed in this section, "Child's Play, Parents' Happiness." After a broad crescendo the climax comes in twenty-five measures of tutti, with a combination of *alla breve* and 6-8 rhythms. The 3-8 rhythm reappears and with it the second section of the Scherzo begins: "The Baby is tired, and the tender Mother wishes it to rest" (solo violin). The Child's motive now appears for the first time in the very concise and sturdy form which later plays an important part. The episode of putting-to-bed is characterized by Mr. Klatte, of Berlin, to whom I

SEASON 1906-1907

FRIDAY AFTERNOON, MARCH 22

AT THREE O'CLOCK

THIRD CONCERT

OF THE

Boston
Symphony Quartet

Professor WILLY HESS, First Violin

Mr. EMILE FERIR, Viola

Mr. OTTO ROTH, Second Violin

Mr. HEINRICH WARNKE, Violoncello



PROGRAMME TO BE ANNOUNCED LATER

am indebted for some of these analytical notes, as abounding with "drastic details of tone-painting."

Two clarinets sing a cradle-song (G minor, 6-8), to which the Child falls asleep. The clock strikes seven and the Scherzo is at an end.

An Intermezzo of about forty measures follows, restful and peaceful music. The "dreamy" section of the Husband's motive is played in turn by oboe, flute, violin, and an inverted form of it, which is much used later, is joined to it. The strings have a passage "that is as the Confirmation of Happiness."

The Adagio is divided into two sections, to which a species of coda is added. The first section, "Doing and Thinking," or "Creation and Inspection," is developed out of the Husband's themes. The "dreamy" motive is carried to its furthest extent, and, appearing in its inverted form with the theme of the "Confirmation of Happiness," it leads to a new melodic thought. The chief theme of the Wife is played passionately by violins, and with its gentler companion theme is most prominent. Then enter the motives of the Husband, and the themes of the two rise through a powerful crescendo to a climax in F-sharp major. This is the "Love Scene." After a short diminuendo the theme of happiness brings the end of this portion of the Adagio. The second portion, "Dreams and Cares," is music of twilight tones. The title "Sleep-chasings," invented by Walt Whitman for one of his early poems, would here not be inappropriate. The cares flee away, for the Child's theme is heard, and the tender melody of the caring Mother follows. The dreams fade with the harp notes and the tremolo of the violins. It is morning. The clock strikes seven and the cry of the Child ("a trill on the F-sharp major 6-4 chord, muted trumpets and wood-wind") arouses everything into life.

The Finale is divided into two sections. The first is entitled "Awaking and Merry Strife." The bassoons give out a fugue subject, which is the Child's theme in a self-mocking version. This is the theme of "Assertion," and it is developed by wind instruments. The third trombone brings it in augmentation. The second subject of the double fugue, the theme of "Contrary Assertion," is introduced by the violins. These voices are led in merriest mood, separately and against each other. The preceding themes that are used are chiefly those typical of the Wife, though the Husband's trumpet cry is introduced. The climax of this portion of the Finale is a tutti *fff* of over thirty measures on an organ-point on C. "The Child seems to have hurt himself in boisterous play. The mother cares for him (theme given in the Scherzo to solo violin), and the father also has a soothing word." A folk-song (F major, 2-4). The second section of the Finale, "Joyous Decision," begins with a calmly flowing theme, given at first to the violoncello and led over an organ-point of forty-odd measures on F. The preceding themes, typical of the "easy-going" character of the Husband and of the gentler side of the Wife, are brought in. The capricious theme of the Wife is suddenly heard. The struggle begins again, but now the "dreamy" theme of the Husband, with a highly pathetic emphasis, dominates until it makes way for the Child's theme (horns and trombones). After a cadence in D major the "easy-going" theme is thundered by trombones, tuba, bassoons. It then goes into F major. Now the Child's theme and other chief motives appear in their original

form, but amusingly rhythmed. The gently expressive theme from the first section of the Adagio introduces a diminuendo. There is a joyous ending (F major).

* *

In Manskopf's Historical Museum of Music at Frankfort-on-the-Main is a programme of a concert which took place at Jena, March 9, 1845. The sixth piece then performed bore the following title:—

The First Harmonies of Life.
Joyous Fantasia for Orchestra.

Composed by Chapel-master Chelard* of Weimar.

Programme: Birth, Baptism, Cradle; the Nurse's Song, the Mother, the Child, his Games, the First Lesson, Epoch of Youth, Choral.

(Led by the composer.)

Mr. OSSIP GABRILOWITSCH was born, the son of a lawyer, at St. Petersburg on January 26, 1878. When he was six years old, he received his first piano lessons from his brother. Rubinstein advised the parents to allow their son to be a professional pianist. Ossip then studied under Tolstoff at the St. Petersburg Conservatory. When he was sixteen, he had taken many prizes, among them the Rubinstein prize. In St. Petersburg he was constantly under the supervision of Rubinstein himself. In 1894 Mr. Gabrilowitsch went to

* Hippolyte André Jean Baptiste Chelard was born at Paris, February 1, 1789. He died February 12, 1861, at Weimar. The son of a clarinet player of the Paris Opéra, he studied with Fétis, Dourlen, and Gossec. Obtaining in 1811 the *prix de Rome*, he went to Italy, studied there with Baini, Zingarelli, and Paesiello, brought out his first opera, "La casa a vendere," at Naples in 1815, and the next year played as violinist in the orchestra of the Paris Opéra, where his "Macbeth," with the libretto by Rouget de l'Isle, was produced in 1827 with little success. Disheartened, Chelard went to Germany with a revised version of "Macbeth," which, produced at Munich in 1828, was enthusiastically received. The king of Bavaria appointed him court chapel-master. In 1829 Chelard returned to Paris, brought out an *opéra-comique*, "La Table et le Logement," which failed, and established a music shop, which was quickly ruined by the Revolution of 1830. Going back to Munich, he produced his operas, "Der Student," "Mitternacht," and a mass, and again tasted success. He conducted German opera in London in 1832. The manager failed. Chelard's opera, "Die Hermannsschlacht," was produced in Munich in 1835. From 1836 till about 1850 he conducted at Weimar. From 1852 to 1854 he lived again in Paris. His comic operas, "Der Scheibentoni" (1842) and "Der Seekadet" (1844), were produced at Weimar. The posthumous opera, "L' Aquila Romana," was produced at Milan in 1864. For an account of Mme. Schröder Devrient as Lady Macbeth in Chelard's opera see Chorley's "Modern German Music," vol. i., pp. 345-347 (London, 1854). For an account of German opera in London as led by Chelard see Chorley's "Thirty Years' Musical Recollections," vol. i., pp. 50-59 (London, 1862).

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Vienna, where he studied the pianoforte with Leschetitzki and composition with Nawratil. In 1898 he began his career as a virtuoso. His first appearance in America was at New York, November 12, 1900. His first appearance in Boston was at a Kneisel concert, November 19, 1900 (Arensky's Trio in D minor and Brahms's Quintet in F minor, Op. 31). He played Tschaikowsky's Concerto in B-flat minor and Liszt's Hungarian Fantaisie at a charity concert in Symphony Hall, December 16, 1900, and he gave recitals in Boston, January 3, March 9, March 22, 1901. He played at a Kneisel concert in Boston, November 17, 1902 (Schubert's Trio in B-flat major), and gave recitals, April 18 and 22, 1903. He visited Boston again in 1906,—Kneisel Quartet concert, November 6 (Beethoven's Pianoforte Trio in E-flat major, Op. 70, No. 2); recitals, November 17, 1906, January 7, 1907.

CONCERTO NO. 2, IN B-FLAT MAJOR, FOR PIANOFORTE AND ORCHESTRA,
OP. 83 JOHANNES BRAHMS

(Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897.)

Brahms's First Concerto for the pianoforte, D minor, was composed in 1854, 1856-58. The first performance was at Hanover, January 22, 1859, with the composer as the pianist. The first performance in Boston was at a concert of Theodore Thomas's orchestra, December 9, 1871, when Miss Marie Krebs* was the pianist. The concerto was next performed here at a Boston Symphony Orchestra Concert, December 1, 1900, when Mr. Harold Bauer played for the first time in America. Mr. Joseffy played the concerto at a concert given in Boston by the New York Symphony Orchestra, January 18, 1906.

The Second Concerto of Brahms was composed in the summer of 1881 at Pressbaum, near Vienna. The composer also worked on "Nänie" (Schiller's poem), for chorus and orchestra (Op. 82), to which he was moved by the death of Anselm Feuerbach, the painter.

Miss Florence May, in her "Life of Brahms," says that the manuscripts of "Nänie" and of portions of the concerto were soon lent to his friend, Theodor Billroth,† the eminent Viennese professor of surgery, "the concerto movements being handed to him with the words, 'a few little pianoforte pieces.'" "It is always a delight to me," wrote Billroth, "when Brahms, after paying me a short visit, during which we have talked of indifferent things, takes a roll out of his great-coat pocket and says casually, 'Look at that and write me what you think of it.'"

* Marie (baptized Mary) Krebs was born December 5, 1851, at Dresden, where she died, June 27, 1900. She was a pupil of her father, Karl August Krebs (1804-80), whose real name was Miedcke. Marie began her virtuoso career by playing at the Gewandhaus, Leipsic, in 1865. She married a man named Brenning.

† Billroth was born at Bergen, on the island of Rügen, April 26, 1829. He died at Abazzia, February 6, 1894. He was a thoroughly educated musician, and a book by him, "Wer ist musikalisch?" was edited by Hanslick and published in Berlin in 1896.

1906

NINTH SEASON

1907

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PROGRAMME

RUSSIAN TREPAK from "Nutcracker Suite"	Tschaikowsky
SPANISH DANCE from "Le Cid"	Massenet
NORWEGIAN DANCE	Grieg
HUNGARIAN RHAPSODY, No. 2	Liszt
ENGLISH MORRIS DANCE and SHEPHERD'S DANCE from "Henry VIII."	Edward German
ARABIAN DANCE from "Nutcracker Suite"	Tschaikowsky
POLISH DANCE. Mazurka and Krakowiak	Moszkowski
ITALIAN TARENTELLA from "Neapolitan Scenes"	Massenet
IRISH JIG from "Nell Gwynn"	Edward German
FINALE. Second Symphony	Tschaikowsky

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1906

Fourteenth Season

1907

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.. PROGRAMME ..

PART I.

JUBILATE DEO	G. P. da Palestrina
AGNUS DEI	Hans Leo Hasler
ASCENDO AD PATREM	Jacob Hándl
TENEBRÆ FACTÆ SUNT	Michael Haydn
CALIGAVERUNT OCULI MEI }	
AVE MARIA	Felix Mendelssohn

(For eight-part Chorus, Solo, and Organ.)

PART II.

ANDANTE SOLENNE	Giovanni Sgambati
ELEGY	Ludwig van Beethoven

(For Strings and Organ.)

PART III.

LEGEND	Peter Tschaikowsky
BLAUE AUGEN, SO WEICH UND WARM	Peter Cornelius
TWO OLD FRENCH SONGS, harmonized by	F. A. Gevaert
Brunette. Ronde Villageoise.	
FRUEHLINGSBLICK	Max Reger
THE TWO ROSES }	César Cui
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In 1881, when Brahms was forty-eight years old, he made a concert tour, and played the pianoforte part of his new concerto. The first performance was at Stuttgart, November 22, when Seyfrix conducted. Other performances of the work were as follows: Meiningen, November 27; Zürich, Breslau, Vienna, December 6, 20, 26, respectively; Leipsic, Homburg (Philharmonic), Berlin (Meiningen), Kiel, Bremen, Hamburg (Meiningen), Münster, Utrecht, in January, 1882, and Frankfort-on-the-Main in February of that year. After the concert at Meiningen, where Brahms was the guest of the reigning Duke George, the duke gave the cross of his family order to the composer.

At Leipsic the concerto was coolly received. Hans von Bülow knew this, and when he gave three concerts there in March, 1882, with his Meiningen orchestra, he devoted two of them, respectively, to Beethoven and Brahms. At the latter he himself played the Concerto in D minor, No. 1, and the orchestra accompanied without a conductor. The applause which followed the movements of Brahms's C minor Symphony did not satisfy von Bülow, who asked his orchestra to repeat the third movement, and, after the work was concluded, he addressed the audience. "He had," he said, "arranged the Brahms programme by express command of his duke, who had desired that the Leipsic public should know how the symphony should be performed; and also to obtain satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1."

Brahms's last appearance in public as a conductor was at Eugen d'Albert's concert in Berlin, January 10, 1896, and he then conducted his two pianoforte concertos and Academic Overture.

The first performance of the Second Concerto in Boston was at a concert of the Boston Symphony Orchestra, March 15, 1884, when Mr. B. J. Lang was the pianist. The concerto has been played at Boston Symphony Concerts by Mr. Baermann (March 20, 1886, December 8, 1888), Mr. Joseffy (January 18, 1896), Miss Aus der Ohe (February 11, 1899).

This concerto was published in 1882. It is dedicated by the composer to "his dear friend and teacher, Eduard Marxsen."* The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

I. The first movement, *Allegro non troppo*, B-flat major, 4-4, opens with hints at the first theme. The horn gives out a phrase, and the pianoforte answers; another horn phrase is answered by the pianoforte, and the wood-wind, strengthened later by strings, completes the period. Cadenza-like passage-work for the pianoforte

* Marxsen was born on July 23, 1806, at Nienstädten, near Altona. He died at Altona, November 18, 1887. He studied at Altona, Hamburg, and in 1830 at Vienna. He made Hamburg his home and taught there. Brahms at the age of twelve began to study with him at Altona, and made his first appearance in public as a pianist, November 20, 1847, at Hamburg. Marxsen received the title of Royal Music Director in 1875.

alone follows, and this leads to a tutti, in which the first and second themes, also subsidiary themes, are exposed. The development comes with the repetition, and it is long and elaborate. The successive appearances of the various themes are interspersed with ornate passage-work. The free fantasia is also long and elaborate, and it ends pianissimo with arpeggio effects for the pianoforte, and leads to the re-entrance of the first theme. The third section of the movement begins in about the same manner as the movement itself did, but the development adheres as a rule to the scheme laid out in the repetition portion of the first part. The coda is in the shape of decrescendo passage-work with ornamental arpeggios for the pianoforte. A few fortissimo measures bring the close.

II. A long allegro appassionato (D minor, 3-4) follows the first allegro. Miss May, in her "Life of Brahms," says: "Probably few hearers of the work would subscribe to the reason for this innovation given by the composer to his friend Billroth: 'When I asked him about it, he said that the opening movement appeared to him too simple; he required something strongly passionate before the equally simple andante.' If anything of the usual meaning of the word 'simple' is to be attached to its use here,—i.e., something without complication and easy of comprehension,—it must be said that the second movement of the concerto, in spite of its passionate character, is very much simpler than the first. Its plan, whilst containing points of originality, is perfectly symmetrical, and stands out in well-balanced proportions clearly evident to the imagination. The first movement, on the other hand, is extraordinarily difficult to grasp as a whole, partly on account of its great length, but still more from the ambiguity of the rôle assigned to the solo instrument on its entry after the first orchestral 'tutti.' The principle to be traced in the first movements of the concertos of Mozart and Beethoven by giving to the solo, on each entry, something of the character of a brilliant improvisation, supported by the band, on the material of a preceding 'tutti,' insures for it a clearly defined position, and, whilst preserving a due balance between the orchestra and the solo instrument, lends contrast to the movement as a whole. Brahms would almost seem, in the instance under consideration, to have deliberately degraded the pianoforte from its legitimate position as dominant factor in its own domain. True, it enters with eight bars' quasi-improvisatory restatement of the principal theme, but it sinks immediately afterwards to occupy the subordinate rôle of the answering voice in a kind of antiphonal duet with the orchestra, which it imitates almost servilely, fragment by fragment, during a lengthy succession of bars. This method of treatment robs the solo, not only of its effect, but almost of its very *raison d'être*, and, by blurring the outline of the movement, is probably chiefly answerable for the sense of fatigue, to which even Billroth confessed, that most people feel after listening to a performance of the entire work."

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The second movement is in the form of a scherzo. A middle passage in D major answers for the traditional trio. The development is unusually long.

III. The third movement, Andante, B-flat major, 6-4, opens with the announcement and development of an expressive theme, which is first sung by a solo violoncello and then by first violins and bassoons. The pianoforte enters afterwards with free preluding passages. The orchestra takes up the chief theme again. There is figuration of a varied character for the pianoforte (B-flat major, B-flat minor). A transitional passage in B major leads to the last return of the theme, at first in B major and then in B-flat major. The orchestra uses it for the coda, while the pianoforte has trills and arpeggios.

IV. The finale, Allegretto grazioso, B-flat major, 2-4, is in free rondo form. There are three themes: the first a lively one announced by the pianoforte and developed at length by it and the orchestra; a more cantabile theme, of a Hungarian character, in thirds and sixths, given out alternately by strings and wood-wind to an arpeggio accompaniment in the pianoforte; and a playful theme, which first appears in the pianoforte with a pizzicato string accompaniment. These themes are developed elaborately. There is a long coda, *un poco più presto*.

ACADEMIC FESTIVAL OVERTURE, OP. 80 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the “Academic” and the “Tragic.” They come between the Symphony in D major and that in F major in the list of his orchestral works. The “Tragic” overture bears the later opus number, but it was written before the “Academic,”—as Reimann says, “The satyr-play followed the tragedy.” The “Academic” was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students’ songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning’s poem:—

When'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

* “Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L. S.)”

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Dr. KARL MUCK, Conductor

FIFTH AND LAST CONCERT

Thursday Evening, March 21

At 8.15

FIFTH AND LAST MATINEE

Saturday Afternoon, March 23

At 2.30

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus"*: "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied" ‡ (Freshman song), "Was kommt dort von der Hôh'," is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"§ the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The overture was played for the first time in Boston by Theodore Thomas's orchestra, October 14, 1881. It has been played at Symphony Concerts, November 18, 1882, January 21, 1888, March 9, 1889, November 4, 1893, October 16, 1897, December 23, 1898, February 9, 1901, October 19, 1902, December 5, 1903.

* * *

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" Overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

§ There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with von Meysenbug, and others."

Mr. Apthorp's analysis, made for earlier performances of this overture at Symphony Concerts in Boston, is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,'* which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows, at first in E major, then in G major, and a very short conclusion—passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the

* Friedrich Silcher was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His "Sammlung deutscher Volkslieder" is a classic. Among his best known songs are the familiar "Loreley" ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

(We had built a stately house, and trusted in God therein through ill weather, storm, and horror.)—W. F. A.

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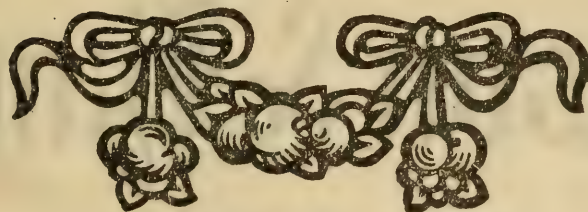
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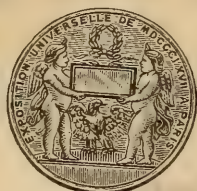
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Adamowski, T.	Heberlein, H.	Mullaly, J.
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Bak, A.	Helleberg, J.	Nagel, R.
Bareither, G.	Hess, M.	Nast, L.
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Bower, H.	Keller, J.	Regestein, E.
Brenton, H.	Keller, K.	Rettberg, A.
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Goldstein, S.	Maquarre, A.	Vannini, A.
Grisez, G.	Maquarre, D.	
	Marble, E.	Warnke, H.
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Tschaikowsky . Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

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- II. Andantino semplice.
Allegro vivace assai.
- III. Allegro con fuoco.

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OVERTURE TO THE OPERA, "THE BETROTHED OF THE TSAR."

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18, 1844;*
now living at St. Petersburg.)

Rimsky-Korsakoff finished "Zarskaja Newesta" ("La Fiancée du Roi"), an opera in three acts, in 1898. The libretto was founded on a comedy by Leo Meï, a Russian poet and dramatist (1822-62). The examination committee of the Imperial Opera House objected to it on the ground that the character of a former ruler of all the Russias was treated too familiarly: such was the story spread abroad early in the fall of 1899, and the story crossed the Atlantic; but the composer wrote a letter of contradiction, in which he said that he had never submitted his opera to the committee. "Foreign composers," he added, "whose operas are about to be performed at the Court Opera do not petition the managers for a performance of their works, and do not subject them to an examination. Why should Russian composers whose works are published be obliged to send their operas to the managers and beg a performance? The very publication of an opera is at once a submittal of it to all opera-managers, whose duty it is to be on the watch for such new publications, to examine them, and to choose the ones that are fit for performance."

"The Betrothed of the Tsar" was produced at the Solodornikoff Theatre, Moscow, on November 3, 1899. Ippolitoff Ivanoff conducted. The theatre was crowded, and the success of the opera was immediate and great. The composer is said to treat certain scenes with the rhythmic, tonal, and melodic characteristics of Russian folk-song, but with themes of his own invention.

The libretto is a blood-and-thunder dramatization of a story of Russia in 1572, based on the Oriental custom of the ruler's choice of a bride from all the fairest and assembled maidens. ("Then said the king's servants that ministered unto him, Let there be fair young virgins sought for the king: and let the king appoint officers in all the provinces of his kingdom, that they may gather together all the

* This date is given in the catalogue of Belaïeff, the Russian publisher. One or two music lexicons give May 21.

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fair young virgins unto Shushan the palace, to the house of the women, unto the custody of Hege the king's chamberlain, keeper of the women; and let their things for purification be given them: and let the maiden which pleaseth the king be queen instead of Vashti. And the thing pleased the king; and he did so."—ESTHER ii. 2-4.)

Ivan the Fourth and the Terrible, who served Rubinstein as the subject of a symphonic poem, chose Marfa, a merchant's daughter. She was betrothed to the boyar Lykov, and with her was Griaznoj, captain of the guards, madly in love. The captain sought from a learned leech a love potion, that he might put it in a wine cup for Marfa, that she might then forget her lover, that she might glow with love for him. But a woman, Ljubascha, the discarded mistress of Griaznoj, sought out the physician, and contrived that a potion should be substituted, a poisonous potion that would destroy the famous beauty of Marfa. And her beauty was destroyed at the very time of the Tsar's choice, and Marfa was sick unto death, and her brain was turned. Griaznoj was about to confess, when he learned from Ljubascha's own mouth that she was the plotter of the mischief. He stabbed her and gave himself up to justice.

The opera was produced in Czech at Prague, December 4, 1902.

The overture, which does not suggest operatic horrors, is a composition that requires no analysis. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, a set of three kettledrums, harp, and the usual strings. It opens in D minor (allegro), and there are two endings, one that goes directly into the music of the first scene of the opera and one that is designed for concert use.

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The first performance of the overture in the United States was at a concert of the Boston Symphony Orchestra, November 15, 1902. The overture was played again at one of these concerts, April 16, 1904.

Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at these concerts on April 17, 1897, December 11, 1897, January 13, 1900, February 4, 1905; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; "Sadko," a musical picture, Op. 5, March 25, 1905.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, but even then he gave much time to music. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that in 1862 he came as an officer to the United States. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group—Borodin, Moussorgsky, Cui, were the others—who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, afterward led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Borodin wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts

* Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony and other orchestral pieces, as "King Lear," "Thamara"; piano pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

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of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodin, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodin, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Khovanschtchina" * (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodin. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was Borodin who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko"† to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better

* Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chaue" (St. Petersburg, 1886), played here at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

† Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

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understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau * he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodin, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodin, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodin have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

* She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890.

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Two more recent opinions concerning the music of this Russian composer are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harim. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fan-



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tasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North, and that no one has ever possessed among the 'Five.'"

See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97-140).

Mme. OLGA SAMAROFF was born at San Antonio, Texas, August 8, 1880. Her maiden name was Hickenlooper, and she was of German-Russian parentage. A very young child, she was taught by her grandmother, a German pianist, and when she was nine years old she studied for four months with Constantin von Sternberg. Her girlhood was spent in a convent at Paris, and she took pianoforte lessons of Marmontel, the father, for several years. From Marmontel she went to Widor. In 1895 she entered the Paris Conservatory, and studied five years in the class of Delaborde. After she left the Conservatory she travelled in Europe for two years. Returning to this country, she took a few lessons of Ernest Hutcheson. She afterward went to

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Berlin, where she took lessons of Jedliczka. Her first public appearance was at New York, with orchestra, in Carnegie Hall, January 18, 1905. Her first appearance in Boston was at a concert of the Boston Symphony Quartet, April 10, 1905, when she played with Mr. Krasselt Saint-Saëns's 'Cello Sonata in C minor. She gave concerts in London in the following May and June. She has given recitals in Boston in Steinert Hall (November 23, 1905, January 20, 1906) and in Chickering Hall (February 18, November 5, 1906). She played at the Sunday Chamber Concert in Chickering Hall, December 16, 1906.

She played for the first time at a concert of the Boston Symphony Orchestra in Boston, April 21, 1906 (Grieg's Concerto), and she played at the concert given in aid of the San Francisco Fund by the members of the Boston Symphony Orchestra, April 29, 1906 (Liszt's Concerto in E-flat major).

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PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840;
died at St. Petersburg, November 6, 1893.)

In 1874 Tschaikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's Life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, we prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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of thirty dollars a month.) On December 13, 1874, he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The orchestration of the concerto was finished on February 21, 1875; but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretowna von Meck, the rich widow who admired Tschaikowsky's music so warmly that in 1877 she determined to give him a sum of six thousand roubles annually, that he might compose without cark or care. They never met. Never did either one hear the voice of the other; but they exchanged letters frequently, and to her Tschaikowsky unbared his perturbed soul. This letter is dated San Remo, February 2, 1878. It has at last been published in Modest Tschaikowsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I needed the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by and shown the concerto to another; so I determined to ask him to hear it and criticise the pianoforte part.

"On Christmas Eve, 1874, we were all invited to Albrecht's, and Nicholas asked me, before we should go there, to play the concerto in a class-room of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and

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verbose; he must always make a long preface to 'yes' or 'no'; he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Again silence.

"'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior: I felt myself wronged and offended. I needed friendly

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advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing-up that sorely wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast-down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public if these changes were ready at a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

Tschaikowsky erased the name of Nicholas Rubinstein from the score, and inserted in the dedication the name of Hans von Bülow, whom he had not yet seen; but Klindworth had told him of von Bülow's interest in his works and his efforts to make them known in Germany. Von Bülow acknowledged the compliment, and in a warm letter of thanks praised the concerto, which he called the "fullest" work by Tschaikowsky yet known to him: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are everywhere concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall enjoy actively or passively (respectively) the work."

For a long time Tschaikowsky was sore in heart, wounded by his friend. In 1878 Nicholas had the manliness to confess his error; and as a proof of his good will he studied the concerto and played it often and brilliantly in Russia and beyond the boundaries, as at the Paris Exhibition of 1878.

Other works of 1874-75 by Tschaikowsky were Symphony No. 3; "Sérénade Mélancolique," Op. 26, for violin and orchestra; six piano pieces, Op. 19; six songs, Op. 25; six songs, Op. 27; six songs, Op. 28.

The first performance of this concerto was at Boston, Mass., in Music Hall, October 25, 1875. Von Bülow was the pianist, and the concert was the fifth of his series. Mr. B. J. Lang was the conductor. The programme was as follows:—

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HANS VON BÜLOW.

Overture, "Prometheus" *Beethoven*
ORCHESTRA.

Grand Fantaisie (Op. 15) in C major *Schubert*
(Arranged for piano and orchestra by Liszt.)

HANS VON BÜLOW.
Wedding March *Mendelssohn*
ORCHESTRA.

The programme contained this astonishing announcement:—

"The above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Von Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

The concerto was played again at the *matinée*, October 30. The orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The concerto has been played at Boston Symphony Concerts by Mr. Lang (1885), Mme. Hopekirk (1891), Mr. Sieveking (1896), Mr. Joseffy (1898), Mr. Slivinski (1901), Mr. Randolph (1902), Mr. Bauer (1903).

The first movement begins with a long introduction, *Andante non troppo e molto maestoso*, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first

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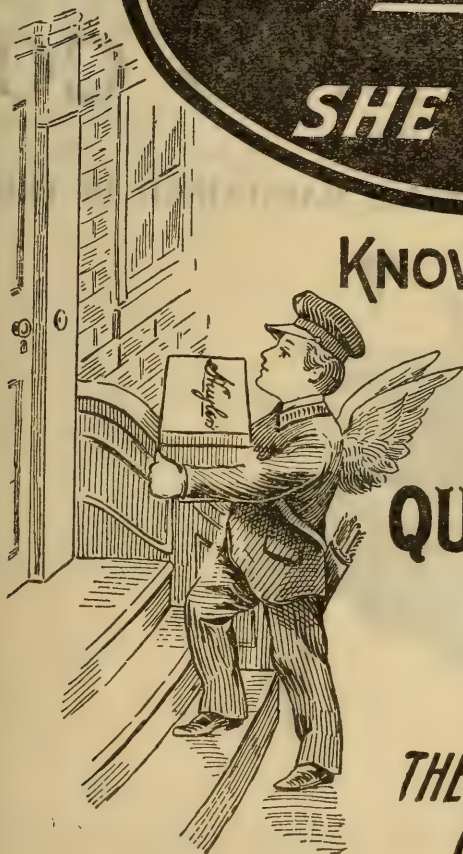
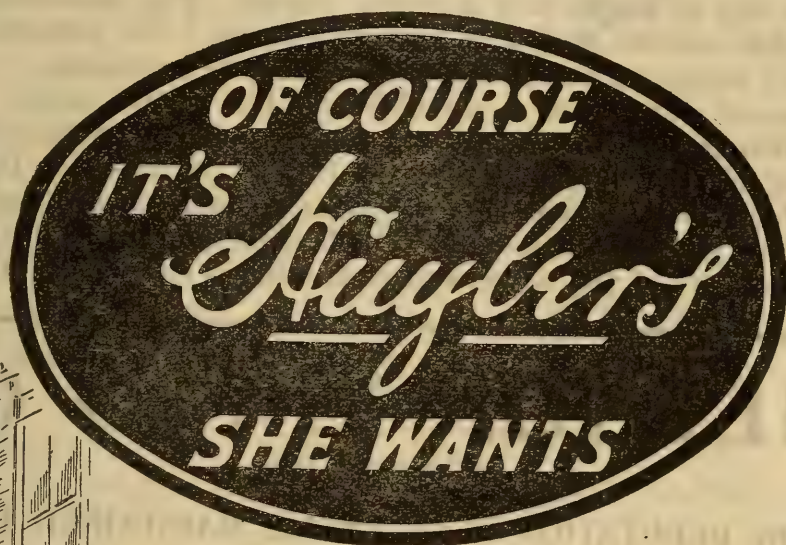
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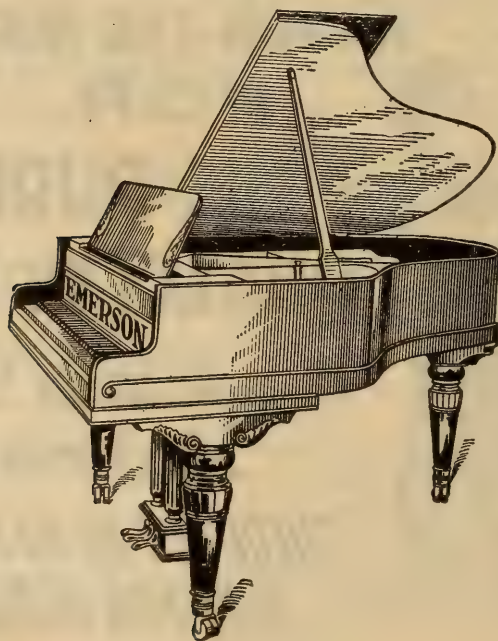
violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, Allegro con spirito, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, Andantino semplice, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the 'cellos. The second part of the movement is of scherzo character. Violas and

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Mr. OTTO ROTH, Second Violin

Mr. EMILE FERIR, Viola

Mr. HEINRICH WARNKE, Violoncello



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'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: Allegro con fuoco, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to allegro vivo, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, and strings.

"HAROLD IN ITALY," SYMPHONY IN FOUR MOVEMENTS, WITH ALTO SOLO, OP. 16 HECTOR BERLIOZ

(Born at Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This symphony was composed in 1834. It was performed for the first time at a concert given by Berlioz at the Paris Conservatory, November 23, 1834. Girard* conducted. The programme included, in addition to the symphony, the overture to "Waverley"; a trio with chorus and orchestra from "Benvenuto Cellini"; "La Captive" and "Jeune Pâtre breton," sung by Marie Cornélie Falcon, then the glory of the Opéra, who suddenly and tragically lost her voice before she was thirty, and died in 1897, fifty years after her enforced retirement; a fantasia by Liszt on two themes—"La Tempête" and "La Chanson de Brigands"—of "Lélio," played by the composer; and a violin solo by Ernst. Chrétien Urhan† played the solo viola in the symphony.

* Narcisse Girard (1797-1860) took the first violin prize at the Paris Conservatory in 1820. He was conductor of the Opéra buffa and of the Feydeau, of the Opéra-Comique, 1837-46; of the Opéra, 1846-60. In 1847 he was appointed professor of the violin at the Conservatory and conductor of the Société des Concerts, as successor of Habeneck. He wrote two one-act operas, "Les Deux Voleurs" (1841), "Le Conseil de Dix" (1842), and arranged for orchestra Beethoven's Sonate Pathétique as a symphony. He was a painstaking conductor without dash and without imagination. For curious and perhaps prejudiced information concerning him see "Mes Mémoires," by E. M. E. Deldevez (Le Puy, 1890).

† Chrétien Urhan was born at Montjoie, February 16, 1790. He died at Belleville, November 2, 1845. As a child he played several instruments and composed. The Empress Josephine took him under her protection.

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D'Ortigue said in his review of the concert that Berlioz had used passages of his "Rob Roy" overture in the first movement of the new symphony.* For the resemblance of the exposition of the chief theme of the symphony and of the second theme to passages in the "Rob Roy" overture, see Julien Tiersot's "Berlioziana," published in *Le Ménestrel* (Paris) of August 6, 1905. (This article and one published in the same journal, August 20, 1905, contain many interesting details concerning the appearance of the autograph score, which shows the many changes made by Berlioz before he was satisfied with the sonorous effects of the "March of Pilgrims.") "Childe Harold" was played again in Paris, December 14, 1834, with the overture to "Les Francs-Juges," "Sardanapale" (sung by Puig), "Le Pêcheur" (sung by Boulanger), and the overture to "Roi Lear." There was a third performance, December 28 of the same year, when Liszt played his transcription for the pianoforte of the "Bal" and the "Marche au Supplice" from the "Symphonie Fantastique."

The orchestral score of "Harold en Italie" was published shortly after the "Symphonie Fantastique," about 1847. Liszt made in 1852 a transcription for pianoforte. (See the letter of Berlioz to Liszt, July 3 or 4, 1852, published in "Briefe hervorragender Zeitgenossen an Franz Liszt," edited by La Mara, vol. i. pp. 236-238. Leipsic, 1895.) The transcription was published in 1880. A transcription for four hands has been made by Balakireff.

Liszt wrote a study of the symphony in French for a French magazine. It was found "too eulogistic," and was not published, and the original manuscript was lost; but it was translated into German, published in the *Neue Zeitschrift für Musik* in 1855, and republished in the complete edition of Liszt's literary works. Wagner wrote to Liszt: "Your article on the 'Harold' Symphony was very beautiful; it has indeed warmed my heart." For another study of the symphony see "Berlioz, son génie," etc., by A. Montaux, in *Le Ménestrel* for 1890 (July 27 to

tection in 1805, and put him under the care of Lesueur. Admitted to the orchestra of the Opéra in 1816, he became one of the first violins in 1823, and afterwards the solo violinist. He was famous for his mastery of the *viola d'amour*, and Meyerbeer wrote for him the obbligato to Raoul's romance in the first act of "The Huguenots." Urhan also revived the use of the *violon-alto*. He was for years the most famous *viola* player in Europe. He composed chamber music, piano pieces, and songs, which were original in form to the verge of eccentricity. He was not only a musician of extraordinary gifts and most fastidious taste: he was one of the most singular of men,—a short man, almost bent double, if not absolutely humpbacked, and wrapt in a long light blue coat. His head reclined on his chest, he was apparently lost in deep thought, his eyes were invariably turned towards the ground." His complexion was ashen-gray, his nose was like that of Pascal. "A kind of fourteenth-century monk, pitchforked by accident into the Paris of the nineteenth century and into the Opéra." He was a rigorous Catholic; he fasted every day until six o'clock and never tasted flesh. Yet this ascetic, this mystic, worshipped dramatic music. "To give up listening to and playing 'Orpheus,' 'The Vestal,' 'William Tell,' 'The Huguenots,' etc., would have driven him to despair." He obtained a dispensation from the Archbishop of Paris, who could not refrain from smiling when Urhan asked his permission to play at the Opéra. To satisfy his conscience, Urhan always played with his back to the stage; he never looked at a singer or a dancer, at a piece of scenery or a costume. His dignity, honor, benevolence—he gave away all he earned—commanded respect and admiration. See "Sixty Years of Recollections," by Ernest Legouvé, Englished by A. D. Vandam, vol. ii. 210, 216-223 (London, 1893). See also "Les Quatuors de l'Île Saint-Louis" in Champfleury's "Les Premiers Beaux Jours" (Paris, 1858), pp. 203-206. "L'Entr'acte" of December 8, 1834, characterized Urhan as "the Paganini of the *viola*, the Byron of the orchestra, the *Salvator Rosa* of the symphony."

* The overture, "Rob Roy,"—"Intrata di Rob Roy Mac Gregor,"—was sketched at Nice and completed at Subiaco, 1831-32. It was performed at a Conservatory concert in Paris, April 14, 1833, but it was not published until 1900. It was performed for the first time in England at a Crystal Palace concert, February 24, 1900; for the first time in Germany at a concert of the Wagner Society of Berlin, April 6, 1900; and for the first time in the United States by the Chicago Orchestra at Chicago, November 3, 1900.

September 7). Liszt's transcription of the "March of Pilgrims" was published in 1866.

**

The first performance of the symphony in this country was at New York, May 9, 1863, under the direction of Theodore Thomas, with E. Mollenhauer, solo viola. The first performance in Boston was by Mr. Thomas's orchestra, October 28, 1874, when Ch. Baetens was the solo viola.

"Harold in Italy" has been played in Boston at Symphony Concerts, February 19, 1884 (viola, Mr. Henry Heindl), February 13, 1886 (viola, Mr. Kneisel), December 8, 1888 (viola, Mr. Kneisel), February 6, 1892 (viola, Mr. Kneisel), November 2, 1895 (viola, Mr. Kneisel), February 4, 1899 (viola, Mr. Kneisel), December 5, 1903 (viola, Mr. Ferir).

**

Berlioz tells the origin of this symphony in his Memoirs. His *Symphonie Fantastique* (first performed December 5, 1830, then revised and produced December 9, 1832) was played at his concert at the Paris Conservatory, December 22, 1833, with great success. "And then to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: *it was Paganini!* . . . Some weeks after this vindictory concert of which I have spoken, Paganini came to see me. 'I have a marvellous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.' 'Yes, indeed,' I answered,

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'your proposition flatters me more than I can tell, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no, I insist,' said Paganini, 'you will succeed; as for me, I am too sick at present to compose, I cannot think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini by his incomparable artistry would know how to make the viola always the dominating instrument."

Berlioz at first worked at a composition for viola and orchestra which should portray the last moments of Mary Stuart.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that! there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterward, suffering already from the affection of the larynx which ultimately killed him,* he went to Nice, and returned to Paris only at the end of three years.

"Since I then saw that my plan of composition would not suit him, I set myself to work in another way, and without any anxiety concerning the means to make the solo viola conspicuous. My idea was to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's Childe Harold. Hence the title, 'Harold en Italie.' As in the 'Symphonie Fantastique,' a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the 'Symphonie Fantastique,' the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any interruption of the development.† In spite of the complexity of the harmonic fabric, it took me as little time to compose this symphony as I have spent generally in writing my other works; but it took me considerable time to revise it. I im-

* Paganini died at Nice, May 27, 1840; he heard "Harold in Italy" for the first time on November 25, 1838.

† Mr. W. F. Apthorp's note may here be of interest: "The solo viola part in 'Harold en Italie' has been compared to the 'Fixed Idea' in the 'Fantastic' symphony. The comparison is not wholly without warrant, for there is an unmistakable similarity between the two ideas. Still there is a marked difference. The Fixed Idea (in the 'Fantastic' symphony) is a melody, a *Leitmotiv*; it is the first theme of the first movement, and the theme of the trio of the second; it appears also episodically in all the other movements. Moreover, no matter where nor how it appears, whether as a functional theme or an episode, it is always the main business in hand; either it forms part of the development, or the development is interrupted and arrested to make way for it. The viola part in 'Harold en Italie' is something quite different. Save in the first movement—which was originally sketched out as part of an actual viola concerto—it holds itself quite aloof from the musical development; it plays no principal nor essential part at all. It may now and then play some dreamy accompanying phrases, but it, for the most part, plays reminiscences of melodies already heard in the course of the symphony; and its chief peculiarity is that, in bringing up these reminiscences, it has little or no effect upon the musical development of the movement in hand. The development generally goes on quite regardless of this Harold, who seems more like a meditative spectator than a participant in the action of the symphony."

provided the 'March of Pilgrims' in two hours, while dreaming one night by the fireside; but during ten years I kept introducing modifications of the detail, which, I believe, have much bettered it. As it was then, it obtained a complete success when it was performed for the first time at the Conservatory."

Berlioz wrote to Liszt in July, 1852, apropos of the latter's transcription of "Harold in Italy" for the pianoforte: "You will have to make many changes in your manuscript on account of the changes which I made in the score after your work had been completed. The third movement especially contains a mass of modifications, which I fear cannot be translated into pianoforte language; it will be necessary to sacrifice much. I beg of you not to preserve the form of the *tremolo arpégé* which you employ in the introduction, left hand; that produces on the pianoforte an effect contrary to that of the orchestra, and prevents the heavy but calm figure of the basses from being distinctly heard. . . . Do you not think that the part you give to the viola, a more important part than that in the score, changes the physiognomy of the work? The viola ought not to appear in the pianoforte arrangement otherwise than it does in the score. The pianoforte here represents the orchestra; the viola should remain apart and be confined to its sentimental ravings; everything else is foreign to it; it is present, but it does not mingle in the action."

The symphony is dedicated to Humbert Ferrand, the faithful friend of Berlioz from the youth to the death of the latter. The autograph score with Berlioz's changes was given by Berlioz to Auguste Morel,

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director of the Marseilles Conservatory. Léon Morel, the nephew and universal legatee of Auguste, gave the score to Alexis Rostand, "in memory of the profound affection which united the master and the pupil," for Rostand was the pupil of Auguste Morel. The symphony is scored for two flutes (the first interchangeable with piccolo), two oboes (the first interchangeable with English horn), two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, one ophicleide, cymbals, two tambourines, kettledrums, harp, solo viola, and strings.

The first movement is entitled "Harold in the Mountains: scenes of melancholy, of happiness and joy." It begins with a long introduction, Adagio, in G minor and G major, 3-4, which opens with a fugato on a lamenting and chromatic subject in sixteenth notes, first given out pianissimo by the basses, then taken up in turn by first violins, violas, second violins, while a chromatic counter-subject is played against it by wood-wind instruments. There is development until the full orchestra strikes fortissimo the full chord of G minor. The harp plays arpeggios, and the modality is changed to G major. The solo viola, Harold, sings the song that typifies the melancholy hero. This melody is developed and afterwards repeated in canon. The Allegro, in G major, 6-8, begins with free preluding, after which the solo viola announces the first theme, a restless melody, which is developed by viola and by orchestra. An abrupt change leads to a hint at the second theme in violas, 'cellos, and bassoons, but this theme enters in D major, and is announced by the solo viola. It is developed for a short time, and the first part of the movement is repeated. The free fantasia merges into the coda, which is quickened in pace until the tempo becomes twice as fast as at the beginning of the allegro.

Second movement, "March of Pilgrims, singing their Evening Hymn": Allegretto, in E major, 2-4. The chief theme is a simple march theme played by strings. The melody is now in the violins, now in the violas, and now in the basses. The development is constantly interrupted by a passage in repeated notes for wood-wind and second violins,—"the pilgrims muttering their evening prayer." The development is also represented by two bells, one in high B (flute, oboe, and harp), one in medium C (horns and harp). Some have found that the "prayer passage" is intended to represent the resonance of the C bell, but Berlioz was too shrewd an artist to give any panoramic explanation. This bell in C comes in on the last note of every phrase of the march melody, no matter what the final chord of the phrase may be; and, however a phrase may end, the next phrase almost always begins in E major. The Harold theme is introduced by the solo viola. There is a relieving episode in C major, the pilgrims' chant, "Canto religioso," a sort of a choral sung by wood-wind and muted strings against a contrapuntal march-bass, pizz. Harold's viola furnishes an arpeggio accompaniment. The march is resumed and dies away.

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Third movement, "Serenade of a Mountaineer in the Abruzzi to his Mistress": Allegro assai, C major, 6-8. This is a substitute for the traditional scherzo. It opens with a lively theme in dotted triplet rhythm for piccolo and oboe to an accompaniment in divided violas and long sustained notes in second oboe, clarinets, bassoons,—a reminder of the Italian *Pifferari*. The trio is based on a cantilena in C major for English horn and other wind instruments against an accompaniment of strings and harp. The solo viola (Harold) returns with the adagio theme, but the melody of the serenade is not interrupted. Harold's theme is re-enforced by violins and violas. There is a return of the short scherzo, which is followed by the reappearance of the serenade melody, now sung by solo viola, while the flute has the original viola melody.

Fourth movement, "Orgy of Brigands, recollections of the preceding scenes."† It begins with an Allegro frenetico in G minor, 2-2, which is soon interrupted by excerpts from the preceding movements played by the solo viola. There are reminiscences of the introduction, of the pilgrims' march, of the serenade, of the theme of the first movement, and then again of the introduction. Harold is at last silent, and the brigands have their boisterous say. The brilliant first theme is followed by a theme of lamentation in the violins. It is probable that when Berlioz referred to "brazen throats belching forth blasphemies," in his account of a performance led by him at Brunswick,‡ he referred to the thunderous conclusion theme. In the coda

* See chapter xxxviii. of Berlioz's Memoirs for a description of Berlioz directing in the Abruzzi the serenade given by Crispino, who "pretended to be a brigand," to his mistress.

† Berlioz composed in 1830 a "Chanson de Brigands" to the text of Ferrand. This found its place in "Lélio," a lyric monodrama for orchestra, chorus, and unseen soloists, composed 1831-32, united with the "Symphonie Fantastique" to form "L'Épisode de la Vie d'un Artiste," and performed at Paris, December 9, 1832. This "Chanson de Brigands" was published about 1835 under the title, "Scène de Brigands," arranged for the pianoforte by Ferdinand Hiller and dedicated to Mlle. Henriette Smithson.

‡ In the letter addressed to Heine which forms a chapter of Berlioz's Memoirs. This was in 1843. The statement published lately that Joachim in 1853 was the first in Germany to play the solo viola in the symphony is incorrect. The viola player at Brunswick in 1843 (March 9) was Karl Friedrich Müller (1797-1873), one of the four sons of Ægidius Christoph Müller and the first violin of the elder Müller Quartet. Berlioz thus described the performance: "In the finale of 'Harold,' in this furious orgy in which the drunkenness of wine, blood, joy and rage all shout together, where the rhythm now seems to stumble, and now to run madly, where the mouths of brass seem to vomit forth curses and reply with blasphemies to entreating voices, where they laugh, drink, strike, bruise, kill, and ravish, where in a word they amuse themselves; in this scene of brigands the orchestra became a veritable pandemonium; there was something supernatural and frightful in the frenzy of its dash; everything sang, leaped, roared with diabolical order and unanimity, violins, basses, trombones, drums, and cymbals; while the solo alto, Harold, the dreamer, fleeing in fright, still sounded from afar some trembling notes of his evening hymn. Ah! what a feeling at the heart! What savage tremors in conducting this astonishing orchestra, where I thought I found my young lions of Paris more ardent than ever! I know nothing like it, the rest of you, poets; you have never been swept away by such hurricanes of life: I could have embraced the whole orchestra, but I could only cry out, in French it is true, but my accents surely made me understood: 'Sublime! I thank you, gentlemen, and I wonder at you: you are perfect brigands!'" The "March of Pilgrims" had been played earlier in the trip, at Stuttgart and Hechingen; and the symphony without the finale was played at Mannheim, with the violin solo by one of the violas of the orchestra. The symphony was also played previously at Dresden with Karl Joseph Lipinsky (1790-1861) as solo viola. Joachim did play at Brunswick in a concert given by Berlioz, October 25, 1853; but he played solos. See Berlioz's letter to Liszt, of October 26, 1853: "The excellent Joachim came to play two pieces at the concert yesterday, and was most successful. I applaud myself for having furnished the music lovers of Brunswick this good fortune, for they did not know him." Adolphe Jullien says Joachim was the solo viola in "Harold" at a performance led by Berlioz at Bremen, but he gives no authority for the statement. For an account of the concert in Brunswick in 1843 see W. R. Griepenkerl's "Ritter Berlioz in Braunschweig" (Brunswick, 1843).

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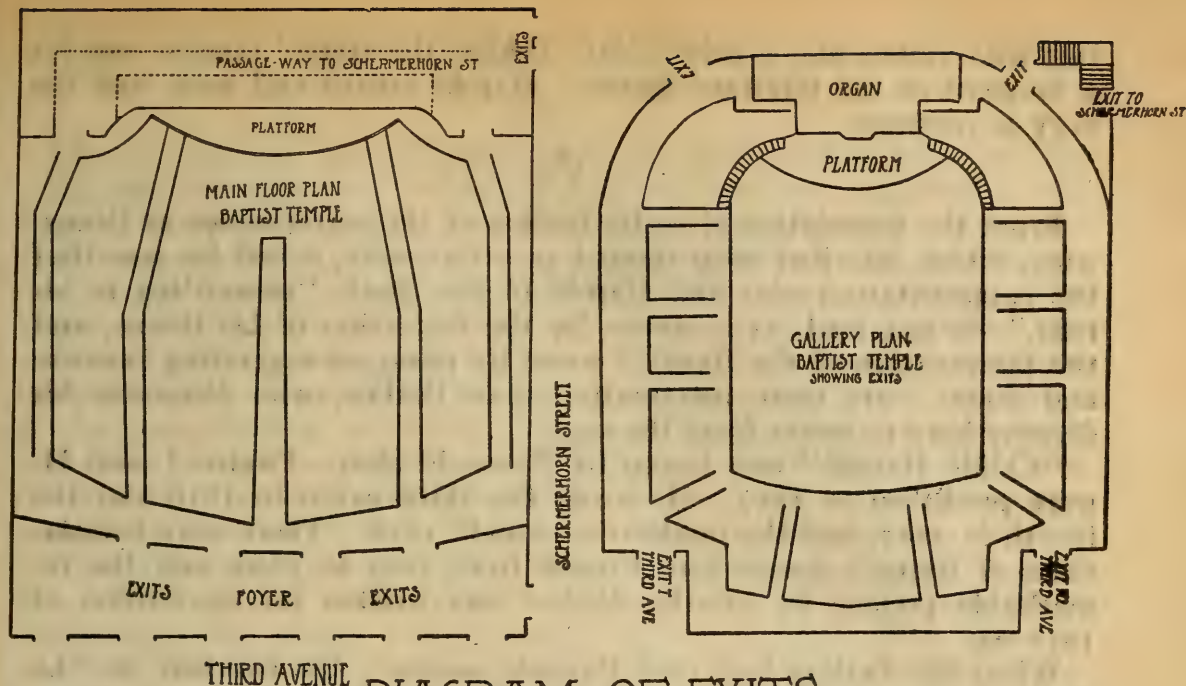


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two solo violins and a solo 'cello "behind the stage" remind one for a moment of the pilgrims' march. Harold groans and sobs, and the orgy is resumed.

From the description given by Berlioz of the performance at Brunswick, which has just been quoted in a foot-note, it will be seen that the commentators who find Harold in this finale "proceeding to his ruin," "a lost soul, as is shown by the distortion of his theme, and the punctuation of the frenzied scene by passages suggesting remorse and doom," are more imaginative than Berlioz, who dismisses his dreamy hero in terror from the orgy.

"Childe Harold" was begun by Byron in 1809. Cantos I. and II. were published in 1812. He wrote the third canto in 1816 and the fourth in 1817, and the publication was in 1818. There were translations of Byron's poems into French from 1819 to 1830, and the remarkable preface by Charles Nodier was written for an edition of 1822-25.

When did Berlioz first read Byron's poems? His overture to "Le Corsaire" was composed in Italy in 1831, but his allusions to Byron in his memoirs and letters are few. The two authors over whose works he pored were Virgil and Shakespeare.* We know that he was fond of Thomas Moore, and set music to some of his poems: his "Neuf Mélodies irlandaises" (composed in 1829 and published in 1830) were dedicated to Moore. The text of his "La dernière nuit de Sardanapale," with which he took the *prix de Rome* (1830), was by Gail. It described the last night of the voluptuous monarch, and closed at the moment when he called his most beautiful slaves and mounted with them the pyre. Was this poem based on Byron's tragedy?† Apparently not. When Berlioz wandered in the Abruzzi, his thoughts were of Virgil's men and women or he murmured lines of Shakespeare and Dante.

In a letter to Mme. Horace Vernet (1832) Berlioz speaks of his dreary life at Côte-Saint-André, and he contrasts the men and women he knew at Rome with those of his birthplace: "In spite of all my attempts to turn the conversation, they persist in talking to me about art, music, imaginative poetry, and God knows how they talk about them in the country! ideas so strange, judgments made to disconcert an artist and to freeze the blood in his veins, and worst of all with the most horrible coolness. You would say to hear them talk of Byron, Goethe, and Beethoven, that it was all about some tailor or cordwainer, whose talent rose a little above the ordinary level." And in a letter to Schumann (1837) Berlioz writes: "Dramatic poets are exposed in publishing their pieces to see them, in spite of themselves, performed more or less badly, before a public more or less incapable of understanding them, cut, clipped, and hissed. Byron thus had a sad experience with his 'Marino Faliero.'‡" But allusions to Byron are rare in the writings

* For an interesting study of Berlioz's literary tastes see "Berlioz Écrivain," by Professor Paul Morillot. (Grenoble, 1903).

† Byron's "Sardanapalus" was published in 1821. For a full description of Berlioz's remarkable cantata see Mr. Tiersot's articles, "Berlioziana," in *Le Ménestrel* of September 16, 23, 30, 1906.

‡ "Marino Faliero" was published by Murray on April 21, 1821. R. W. Elliston, manager of Drury Lane, had procured surreptitiously the sheets, and he produced the play on April 25, 1821. It was received coldly, and there were seven performances in all. For an account of the injunction brought by Murray see George Raymond's "Memoirs of Elliston." "The Doge of Venice," founded by William Bayle Bernard on Byron's play, was produced at Drury Lane on October 22 or November 2,—the reference books differ,—1867, with Samuel Phelps as the Doge. The production was a failure, and the loss was five thousand pounds or more.

of Berlioz, while allusions to Virgil and Shakespeare are frequent and enthusiastic.

* * *

The story of the first performance is told by Berlioz in his memoirs: "The first movement was the only one that was little applauded, and this was the fault of Girard, the conductor, who could never put enough dash into the coda, where the pace ought gradually to quicken to double the speed. I suffered martyrdom in hearing it drag. The 'March of Pilgrims' was encored. At the repetition and toward the middle of the second part of the piece, when after a short interruption the chiming of convent bells is again heard, represented by two notes of the harp, doubled by flutes, oboes, and horns, the harpist made a mistake in count and was lost. Girard then, instead of setting him straight, as it has happened to me a dozen times in like instance (three-fourths of the players make the same mistake at this place), shouted to the orchestra, 'The last chord!' and they all took it, leaping over the preceding fifty-odd measures. There was wholesale butchery. Fortunately the March had been well played the first time, and the audience was not mistaken concerning the cause of the disaster in the second. Nevertheless, since my defeat at the Théâtre Italien* I mistrusted my skill as a conductor to such an extent that for a long time I let Girard conduct my concerts. But at the fourth performance of 'Harold,' having seen him seriously deceived at the end of the Serenade, where, if one does not precisely double the pace of a part of the orchestra, the other part cannot play, for each whole measure

* This was a concert given for the benefit of Miss Smithson, November 24, 1833. See chapter xlv. of the Memoirs.

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of the one corresponds to a half measure of the other, and seeing that he could not put the requisite dash into the end of the first allegro, I resolved to be leader thereafter, and no longer to intrust any one with the communication of my intentions to the players. I have broken this resolve only once, and one will see what came of it.* After the first performance of this symphony a music journal in Paris published an article which overwhelmed me with invectives, and began in this witty fashion: 'Ha! ha! ha!—haro! haro! *Harold!*' Moreover, the day after this article appeared, I received an anonymous letter, in which some one, after deluging me with still grosser insults, reproached me 'for not having the courage to blow out my brains.'"

* Berlioz refers to Habeneck, who put down his baton and took snuff at a critical moment, just before the attack of the "Tuba mirum" in the Requiem, December 5, 1837.

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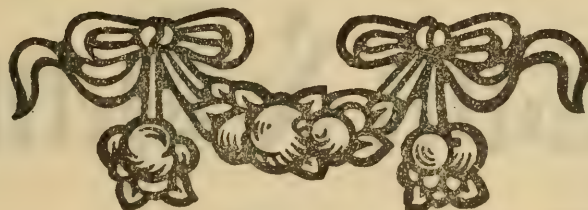
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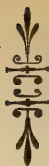
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Berlioz's overture, "Le Carnaval Romain," dedicated to Prince de Hohenzollern-Hechingen, was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic concert, led by Mr. Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony."

The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini," which was originally in two acts. It was produced at the Opéra, Paris, on September 10, 1838, when Duprez took the part of the hero, and Julie Aimée Dorus-Gras the part of Teresa. The text was written by Léon de Wailly and Auguste Barbier. The music was then thought so difficult that there were twenty-nine full rehearsals. The opera failed dismally. There were three performances in 1838, four in 1839. The opera, with a German text, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mrs. Milde as the heroine. Berlioz was not able to be present. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace*." The opera failed at London on June 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more

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decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage of its condemnation." Some say there was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,—that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julienne-Dejean and Nantier-Didiée, and Tamberlik Formes, and Tagliafico. The opera was revived by von Bülow at Hannover in 1879 and afterward at other German cities, as Leipsic

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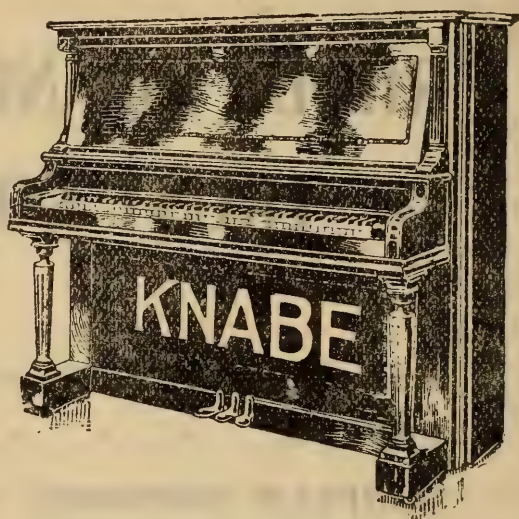
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(1883), Dresden (1888), Karlsruhe. The original translation into German was by A. F. Riccius. The one used later was made by Peter Cornelius, the composer.

The story has been condemned as weak and foolish. It is also purely fictitious.* It is enough to say in explanation of this overture that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa.

The overture begins, *allegro assai con fuoco*, with the chief theme, which is taken from the saltarello,† danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an *Andante sostenuto* in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of *Benvenuto* at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the *Allegro vivace*. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera.

* It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him, "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

† Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semi-circle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtantz*." The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" Symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).

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by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomime of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings.

The programme of the concert at which this overture was first performed was composed chiefly of works by Berlioz, and was thus announced: "Invitation à la Valse," Weber-Berlioz; "Hymne" for six of Sax's wind instruments (this "Hymne" was written originally for a chorus and sung some time before this at Marseilles); scene from

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"Faust," Berlioz (sung by Mrs. Nathan-Treillhet); "Hélène," ballad for male chorus, Berlioz; overture, "Carnaval de Rome," Berlioz; scene from Act III. of Gluck's "Alceste" (sung by Mrs. Nathan-Treillhet and Bouché); fragments of "Roméo et Juliette," Berlioz. The prices of tickets were five and six francs. But the programme was changed on account of the sickness of Mrs. Nathan-Treillhet. The "Marche des Pèlerins," from Berlioz's "Harold," was played. Mrs. Dorus-Gras sang, but according to Maurice Bourges, who wrote a most flattering review of the concert for the leading music journal of Paris, and pronounced the concert "bon et beau," "all the perfection of her exquisite method could not console music-lovers who counted on hearing the little known work of Gluck." And Miss Recio* sang Berlioz's "Absence." The success of "The Roman Carnival" overture was

* Marie Recio was the daughter of Sothera Villas-Recio, the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife, the once famous Henrietta Smithson. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on October 30, 1841, as Inès in "La Favorite," but she took only subordinate parts and soon disappeared from the stage in spite of Berlioz's praise of her face, figure, and singing in the *Journal des Débats*. She made Henrietta wretched even after she had left her husband. Henrietta died on March 3, 1854, and Berlioz married Marie early in October of that year. He told his friends and wrote his son that this marriage was a duty. Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb. Berlioz in his *Memoirs* gives a ghastly account of the burial. For an entertaining account of the amours of Berlioz see "Sixty Years of Recollections," by Ernest Legouvé.

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immediate. The applause was so long continued that the work was repeated then and there. Berlioz gives an account of the performance in the forty-eighth chapter of his Memoirs. He first says that Habeneck, the conductor at the Opéra, would not take the time of the saltarello fast enough:—

“Some years afterwards, when I had written the overture of ‘The Roman Carnival,’ in which the theme of the allegro is this same saltarello which he never could make go, Habeneck was in the foyer of the Salle Herz the evening that this overture was to be played for the first time. He had heard that we had rehearsed it without wind instruments, for some of my players, in the service of the National Guard, had been called away. ‘Good!’ said he. ‘There will surely be some catastrophe at this concert, and I must be there to see it!’ When I arrived, all the wind players surrounded me; they were frightened at the idea of playing in public an overture wholly unknown to them.

“‘Don’t be afraid,’ I said; ‘the parts are all right, you are all talented players; watch my stick as much as possible, count your rests, and it will go.’

“‘There was not a mistake. I started the allegro in the whirlwind-time of the Transtévérine dancers; the audience shouted, ‘*Bis!*’ We played the overture again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these few words: ‘Now you see what it really is!’ He carefully refrained from answering me.

“‘Never have I felt more keenly than on this occasion the pleasure of conducting my own music, and my pleasure was doubled by thinking on what Habeneck had made me suffer.

“‘Poor composers, learn to conduct, and conduct yourselves well!’

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* * *

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at St. Petersburg, where at the first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not understand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from von Bülow ("Die Opposition in Süddeutschland," 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of Beethoven heard in concert rooms were the "Prometheus," the "Egmont," and the "Coriolanus" overtures, "the last named with three violas and three 'cellos."

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(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was composed probably in 1848 or 1849. It was revised in 1853 and published in 1857. It was performed for the first time at Weimar during the Berlioz week, February 17,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The first performance in Boston was by Alide Topp,† at an afternoon

* The date February 16 is given by some biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipzig, February 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birthday of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Fest at Capulet's House"; "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); Chorus of Sylphs and Gnomes and Sylphs' Dance from "Damnation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (MS.), played by the composer. The *Revue et Gazette Musicale de Paris* (February 25, 1855) also gives February 17 as the date. J. G. Prodhomme, in "Hector Berlioz" (1905) says: "The concerts of Berlioz at Weimar took place February 17-21."

† Alide (or Alida) Topp was a pupil of von Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin where von Bülow was then engaged as a teacher, and by the terms of contract von Bülow was not allowed to give private lessons. Von Bülow asked that he might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation, and said that he would not ask pay for her lessons. Her name was recorded in 1861-62 as a pupil of Stern's Conservatory; and von Bülow mentioned her in his report as "the most talented and industrious pupil" he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I

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concert in the first Triennial Festival of the Handel and Haydn Society, May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, when S. B. Mills was the pianist.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

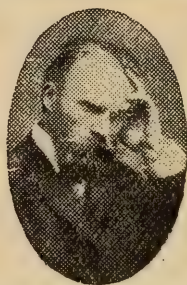
The form is free. A few important themes are exposed, developed, and undergo many transformations in rhythm and tempo.

The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht!" but, according to von Bülow and Ramann, "Ihr könnt alle nichts!" This theme may be taken as the motto of the concerto. The opening is *Allegro maestoso, tempo giusto*, 4-4.

The second theme, B major, *Quasi adagio*, 12-8, is first announced by am for Liszt." She played Liszt's sonata at the Tonkünstler-Versammlung of 1864 at Carlsruhe, and Liszt then characterized her as "a marvel." Nor was he afraid to praise her in his letters to the Princess Carolyne Sayne-Wittgenstein (vol. iii., pp. 35, 37). Miss Topp's first appearance in Boston was at the same Handel and Haydn Festival, at an afternoon concert, May 6, when she played Schumann's concerto. Mr. John S. Dwight was moved to write of her: "Youth and grace and beauty, the glow of artistic enthusiasm, blended with the blush of modesty, won quick sympathy." She was, indeed, a beautiful apparition. Yet she could not persuade Mr. Dwight by her performance that Liszt's concerto was worth while, "for anything more wilful, whimsical, *outrée*, far-fetched than this composition is, anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."

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muted 'cellos and double-basses and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section.

The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual theme.

The scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

Liszt wrote at some length concerning this concerto in a letter to Eduard Liszt,* dated Weimar, March 26, 1857:—

“The fourth movement of the Concerto from the Allegro marziale corresponds with the second movement, Adagio. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance through the score. This kind of *binding together* and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones

* Eduard Liszt was the younger half-brother of Franz Liszt's father, but Liszt called him cousin as well as uncle. Eduard became Solicitor-general at Vienna, where he died February 8, 1879. Liszt was exceedingly fond of him, and in March, 1867, turned over to him the hereditary knighthood.

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and basses take up the second part of the motive of the Adagio (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the Adagio by flute and clarinet, just as the concluding passage is a Variante and working up in the major of the motive of the Scherzo until finally the first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

“The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast.

“As regards the triangle I do not deny that it may give offence, especially if struck too strong and not precisely. A preconceived disinclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them. And few conductors are circumspect enough to bring out the rhythmic element in them, without the raw addition of a coarse noisiness, in works in which they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement, which are effected by the instruments of percussion, would in more cases be much more effectually produced by the careful trying and proportioning of insertions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion *en canaille*, which must not make their appearance in the seemly company of the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale of the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that ‘like draws to like,’ and, as we are treated as impotent *canaille* amongst musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. Certainly here, as in all else, it is the right thing to seize upon

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and hold fast [the] mass of harmony. In face of the most wise prescription of the learned critics I shall, however, continue to employ instruments of percussion, and think I shall yet win for them some effects little known." (Englished by Constant Bache.)

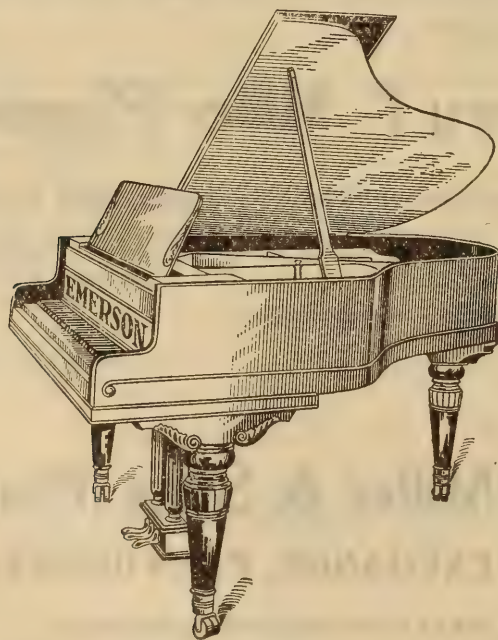
This eulogy of the triangle was inspired by the opposition in Vienna when Pruckner played the concerto in that city (season of 1856-57). Hanslick damned the work by characterizing it as a "Triangle Concerto," and for some years the concerto was therefore held to be impossible. It was not played again in Vienna until 1869, when Sophie Menter paid no attention to the advice of the learned and her well-wishers. Rubinstein, who happened to be there, said to her: "You are not going to be so crazy as to play this concerto? No one has yet had any luck with it in Vienna." Bösendorfer, who represented the Philharmonic Society, warned her against it. To which Sophie replied coolly in her Munich German: "Wenn i dös nit spielen kann, spiel i goar nit—i muss ja nit in Wien spielen" ("If I can't play it, I don't play at all—I must not play in Vienna.") She did play it, and with great success.

Yet the triangle is an old and esteemed instrument. In the eighteenth century it was still furnished with metal rings, as was its forbear, the sistrum. The triangle is pictured honorably in the second part of Michael Prätorius' "Syntagma musicum" (Part II., plate xxii., Wolfenbüttel, 1618). Haydn used it in his military symphony, Schu-

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mann in the first movement of his B-flat symphony; and how well Auber understood its charm!

We read in the Old Testament (2 Sam. vi. 5): "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals"; but should not the word "manghanghim" be translated "sistrums," not "cymbals"? The sistrum * jingled at the wanton and mysterious feasts of Isis as well as in the worship of Cybele. It was believed that if Ceres were angry at her priestess she struck her blind with a sistrum. Petronius tells us that it had the power of calming a storm. Jubas says that the instrument was invented by the Syrians, but Neanthes prefers the poet Ibycus as the inventor. Cleopatra used to wear the apparel of Isis, but is it true that at the battle of Actium she cheered her men by the sound of the sistrum, or is Virgil's line, "Regina in mediis patrio vocat agmina sistro," an unworthy sneer at that wonder of wonders?

* * *

The concerto has been played at these concerts by Adèle Margulies (October 17, 1885); Julia Rivé-King (October 16, 1886); Adele aus der Ohe (May 21, 1887, January 16, 1897); Paderewski (November 19, 1895); Mark Hambourg (January 24, 1903); George Proctor (January 30, 1904). It has been played in Boston by Rosenthal (his first appearance in the United States, November 9, 1888), d'Albert (November 30, 1889), Doerner (February 18, 1892), De Pachmann (Pension Fund Concert, November 27, 1904), and others, and even on a Jankó keyboard (Mathilde Rüdiger, December 20, 1893).

SYMPHONY NO. 1, IN E MINOR JEAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living in Helsingfors.)

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer," 24 pp. (1906), will best serve as an introduction to the description of this symphony. See also the entr'acte.

* For a long and learned discussion whether the sistrum should be included in the cymbal family see F. A. Lampe, "De Cymbalis veterum" (L. 1, c. 21, Utrecht, 1703).

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"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
 Formed of saddening sorrows only;
 Of hard times its arch is fashioned
 And its wood of evil chances.
 All the strings of sorrows twisted,
 All the screws of adverse fortunes;
 Therefore Kantele can never
 Ring with gay and giddy music,
 Hence this harp lacks happy ditties,
 Cannot sound in cheerful measures,
 As it is of care constructed,
 Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees* to 'gay and giddy music.'

* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects, —greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers.—P. H.

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“Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose and possessed of a latent energy which, once aroused, is not easily diverted or checked.

... “Many so-called Finnish folk-songs being of Scandinavian origin. That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-

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forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm, and Järnefelt, and in the music of Sibelius.

... ‘Sibelius’s strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius’s irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate, Sibelius’s melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and

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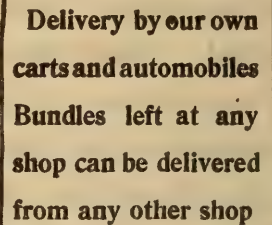
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the *runo*:—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena which lends itself to every variety of emotional curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance, and sometimes has a mysterious, penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way, which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament.

... 'Like Glinka, Sibelius avoids the crude material of the folk-song; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention.' "

This symphony was composed in 1899. It was published in 1902.

It was performed in Berlin in July, 1900, at a concert of Finnish music led by Kejanus. It was played by the Royal Orchestra in Dresden, November 17, 1903, and performed in London under Mr. Henry J. Wood's direction, October 13, 1903.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettle-drums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody which has much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. Allegro energico, E minor, 6-4. There are two subsidiary motives, one for

wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. Andante, ma non troppo lento, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, un poco meno andante, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, molto tranquillo. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. Allegro, C major, 3-4. The chief theme of the scherzo may

be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

* * *

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the music school of Martin Wegelius at Helsingfors, then with Albert Becker at Berlin (1889-90) and with Fuchs and Goldmark at Vienna (1890-91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose

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without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*"*

His chief works are the Symphony No. 1, E minor, Symphony No. 2, D major (1901-1902),—it is said that he has recently completed a third symphony; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela" and "Lemminkäinen's Home-faring"); "Finlandia," symphonic poem, Op. 27; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Varsang"; "En Saga," tone poem; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic concert, November 30, 1906; "Des Feuer's Ursprung," cantata; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra; Sonata for pianoforte, Op. 12; "Kylliki," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, and transcriptions for the pianoforte of his songs; choruses, and many songs, Op. 13, 31, 36, 37, 38,—fifteen have recently been published with English words.

Sibelius's Symphony No. 2, D major, was played in Boston at a concert of the Boston Symphony Orchestra, March 12, 1904.

* This stipend is still granted.

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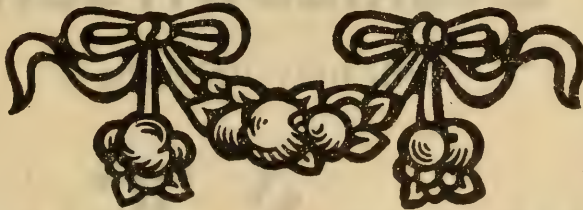
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Elkind, S.		Senia, T.
	Lenom, C.	Seydel, T.
Ferir, E.	Loeffler, E.	Sokoloff, N.
Fiedler, B.	Longy, G.	Strube, G.
Fiedler, E.	Lorbeer, H.	Swornsbourne, W.
Fiumara, P.	Ludwig, C. F.	
Fox, P.	Ludwig, C. R.	
Fritzsche, O.		
		Tischer-Zeitz, H.
Gerhardt, G.	Mahn, F.	Traupe, W.
Gietzen, A.	Mann, J.	
Goldstein, S.	Maquarre, A.	Vannini, A.
Grisez, G.	Maquarre, D.	
	Marble, E.	Warnke, H.
Hackebarth, A.	Mäusebach, A.	
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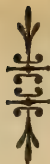
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When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times* of that city: "My next tone-poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous,—a triple fugue, the three subjects representing papa, mamma, and the baby." *

The symphony was composed in 1903. On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to nine thousand dollars for it.

It was performed for the first time at the third concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, and the composer was the conductor. The concert began with a performance of Strauss's "Don Juan," and closed with a performance of his "Also sprach Zarathustra." It may here be said that Strauss's Symphony in F minor, Op. 12, was also performed for the first time in New York by the Philharmonic Society of that city and from manuscript on December 13, 1884, when Mr. Theodore Thomas conducted.

The first performance of the *Symphonia Domestica* in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein at Frankfort-on-the-Main, June 1, 1904. The composer conducted.

The first performance in Belgium was at a *Concert Populaire*, November 13, 1904, when S. Dupuis conducted.

The first performance in England was on February 25, 1905, at the Queen's Hall, London. Mr. Henry J. Wood was the conductor.

The first performance in France was at a *Colonne* concert, Paris, March 25, 1906, when the composer conducted.

* See the *Musical Times*, January 1, 1903, p. 14.

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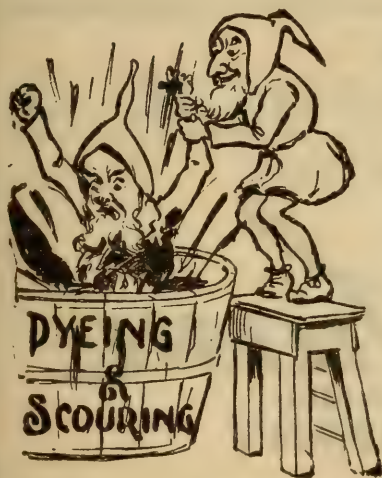
The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

The symphony is scored for one piccolo, three flutes, two oboes, one oboe d' amore,* one English horn, one clarinet in D, one clarinet in A, two clarinets in B-flat, one bass clarinet, four bassoons, one double-bassoon, eight horns, four trumpets, three trombones, one bass tuba, four saxophones *ad lib.*, four kettledrums, bass drum, cymbals, triangle, tambourine, glockenspiel, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses, two harps.

* * *

When Dr. Strauss was in New York, he wished that no programme of this symphony should be set forth in advance of the performance. As Mr. Richard Aldrich wrote, in the *New York Times* of March 6, 1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica' (meiner lieben Frau und unserm Jungen gewidmet), Op. 53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (a) Einleitung und Scherzo; (b) Adagio; (c) Doppelfuge und Finale.' (In one movement and three subdivisions: (a) Introduction and Scherzo; (b) Adagio; (c) Double Fugue and Finale.) It is highly significant that the composer desires these movements to be listened to as the three movements

* The *hautbois d'amour*, oboe d' amore, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.



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of a composition, substantially, as he declares, in the old symphonic form. He believes, and has expressed his belief, that the anxious search on the part of the public for the exactly corresponding passages in the music and the programme, the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

“‘This time,’ says Dr. Strauss, ‘I wish my music to be listened to purely as music.’”

When the symphony was performed at Frankfort-on-the-Main, the only programme note published in advance in *Die Musik* after the announcement of title and subdivisions was as follows: “‘The first theme, ‘The Husband,’ is in three parts: an ‘easy-going’ beginning (which recalls the beginning of the ‘Pastorale Symphony’); a continuation that is designated as ‘meditative’; and a melody that rises ‘in a fiery manner’ on high. The second theme, ‘The Wife,’ is extremely capricious. The third theme, ‘The Child,’ is very simple and in Haydn’s manner. It is to be played by an oboe d’ amore. From this theme springs the first theme of the double fugue, ‘Assertion,’ with which the second theme, ‘Contrary Assertion,’ is contrasted. The orchestra must be enlarged to one hundred and eight instruments, among them four saxophones. Richard Strauss refuses to give any further programme.”

The symphony was performed for the first time in Berlin at the Philharmonic concert of December 12, 1904, and Dr. Strauss conducted it. The programme books of the Philharmonic concerts, as a rule, contain minute analyses, with illustrations in notation of the orchestral works performed. The only note on the *Symphonia Domestica* was as follows:—

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“I. Introduction and development of the three chief groups of themes.

The husband's themes:

(a) Easy-going, (b) Dreamy, (c) Fiery.

The wife's themes:

(a) Lively and gay, (b) Grazioso.

The child's theme:

Tranquil.

II. Scherzo.

Parents' happiness. Childish play.

Cradle-song (the clock strikes seven in the evening).

III. Adagio.

Creation and inspection. Love scene.

Dreams and cares (the clock strikes seven in the morning).

IV. Finale.

Awakening and merry dispute (double fugue).

Joyous conclusion.”

* * *

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The symphony was given a few weeks before this in Dresden at a concert of the Royal Orchestra (November 15, 1904). The programme book contained three pages of general and innocuous remarks, with the conclusion that the composer here portrays his own family life; that he is outwardly "easy-going," occasionally "dreamy," but at bottom a "fiery" husband, who, although his wife is lively and graceful, yet remains the superior, who follows with inward joy the thoughts and feelings of his little child,—a man among men, one upon whom a kind fate has bestowed unconquerable humor. Then followed two pages and a half of thematic illustrations with the titles given above.

When the symphony was again played in Dresden, March 8, 1905,—this time under the direction of the composer and for the benefit of the fund for the widows and orphans of the members of the Royal Music Band,—the identification of Strauss as the hero of his symphony was omitted.

* * *

It is plain that Strauss, like Mahler, does not believe in analytical programmes; but, unlike the latter, he is at least consenting to their appearance after a performance. Even when he was in New York, he noted down the themes of his symphony for Mr. Aldrich, and they were published in the *New York Times* of March 6, 1904, before the performance. Furthermore, in the "Richard Strauss volume" of *Die Musik* (Berlin and Leipsic), second number of January, 1905, appeared an analysis, nine pages long, by Mr. Wilhelm Klatte, of this very symphony, which the author, a Berliner, wrote as one with authority.

* * *

When the symphony was played in London for the first time, an "official" description was published, and an elaborate analysis was prepared by Messrs. Kalisch and Percy Pitt. The *Daily News* of February 23, 1905, published the former with a prefatory note:—

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"In accordance with his custom the composer has not put forward a definite programme of his own, but, with some inconsistency, he has allowed a description to be made public,—with some inconsistency, because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the programme. The only indications given are in the subheadings to the separate sections of the symphony. The official description of the symphony runs as follows:—

“The symphony continues without a break, but has four well-defined sections:—

1. Introduction.
2. Scherzo.
3. Cradle-song and Adagio.
4. Finale: Double Fugue.

“The symphony is concerned with three main themes, that of the husband, that of the wife, and that of the child. The husband theme is divided into three sections, the first of which is marked “gemächlich” (easy-going, or deliberate), the second “sinnend” (meditative), and the third “feurig” (fiery). The first section of the symphony, the introduction, is devoted to an exposition and treatment of the chief themes, or groups of themes, its most striking feature being the introduction of the child theme on the oboe d’ amore, an instrument which has practically fallen out of use. The composer himself has spoken of this theme as being of “almost Haydn-esque simplicity.” On this follows a very characteristic passage, which has been

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interpreted as representing the child in its bath. The scherzo bears the headings: "Eltern Glück—Kindliche Spiele" (Parents' Happiness—The Child at Play). Its chief theme is the child theme in a new rhythm. At its end the music suggestive of the bath recurs, and the clock strikes seven. We then come to the lullaby, where we have another version of the child theme. The subheadings of the adagio are: "Schaffen und Schauen—Liebes-scene—Träume und Sorgen" (Doing and Thinking—Love Scene—Dreams and Cares). This elaborate section introduces no new themes of any importance, and is really a symphonic slow movement of great polyphonic elaboration and superlatively rich orchestral colour. The gradual awakening of the family is next depicted by a change in the character of the music, which becomes more and more restless, the use of rhythmical variants of previous themes being very ingenious; and then there is another reference to the bath music, and the glockenspiel indicates that it is 7 A.M.

"In this way we reach the final Fugue. The principal subject of this is also a new version of the child theme. Its subtitle is "Lustiger Streit—Fröhlicher Beschluss" (Merry Argument—Happy Conclusion), the subject of the dispute between father and mother being the future of the son. The Fugue (the chief subject of which is another variant of the child theme) is carried on with unflagging spirit and humour and great variety of orchestration, the introduction of the four saxophones adding fresh colours to the score. As the Fugue proceeds, the child theme gradually grows more and more prominent, and finally seems to dominate the whole score. Some new themes, all more or less akin to it, and all in the nature of folk-tunes, are introduced. The father and mother, however, soon assume their former importance, and the whole ends with great spirit and in the highest good humour with an emphatic reassertion of the husband theme with which it began, suggesting that the father had the last word in the argument."

Here we have the second section of the Husband's theme characterized as "sinnend" instead of "träumerisch." The latter is the term published in the score.

And it may here be said that after the musical sentence characterized in the score as "träumerisch" a short phrase, orchestrated for clarinet in A, two clarinets in B-flat, and a bass clarinet, is characterized by

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the composer "mürrisch,"—ill-humored, peevish, cross. This theme is used afterward most sparingly. At the same time it is a singular fact that this section of the Husband theme is not mentioned in any "official" programme.

Strauss's reticence about the programme of a work and his subsequent explanatory confidences have annoyed even the admirers of his strange and enormous talent. Thus, when the *Symphonia Domestica* was performed for the first time in London, Mr. Ernest Newman wrote in the *Speaker*:—

"It has been said very confidently that here Strauss has forsaken programme music and gone back to music of the absolute order; it has also been said, with equal confidence, that he has done nothing of the kind. Strauss himself has behaved as foolishly over it as he might have been expected to do after his previous exploits in the same line. He writes a work like 'Till Eulenspiegel,' that is based from start to finish on the most definite of episodes, and then goes through the heavy farce of 'mystifying' his hearers by telling them he prefers not to give them the clue to the episodes, but to leave them to 'crack the nut' as best they can. All the while he is giving clue after clue to his personal friends, till at length sufficient information is gathered to reconstruct the story that Strauss had worked upon; this gradually

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gets into all the programme books, and then we are able to listen to the work in the only way it can be listened to with any comprehension,—with a full knowledge of the programme. With each new work of Strauss there is the same tomfoolery,—one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the ‘Symphonia Domestica.’”

**

The themes of the Husband are exposed at once. The violoncellos begin the “easy-going” theme (F major, 2-4) without accompaniment. A horn and the bassoons are added. The oboe sings the “dreamy” theme, and, as it ends it, clarinets and bass clarinet have a melodic thought designated by the composer as “ill-tempered.” As I have said, this motive is unimportant. The third significant theme (“fiery”) of the Husband is given to violins (E major). The mood of ill temper recurs for a moment, but is interrupted by a trumpet shout. The easy-going theme reappears (F major).

The most important theme of the Wife enters (B major, “very lively,” violins, flutes, oboes). This capricious motive is followed by a gentle, melodic theme, “tenderly affectionate” (solo violin, flute, clarinet), but the capricious theme interrupts, and it is now characterized as “wrathful,” and a chattering passage for violins and clarinets appears later, slightly changed, as the expression of “Contrary Assertion.” There is a return to F major and the first tempo, with the Husband’s first theme transformed and over a pedal F. These themes are used in close conjunction until after a cadence in F major the theme of the Child is introduced.

The Child’s theme is introduced with mysterious preparation, while the other themes have been exposed frankly. Second violins, tremu-

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lous, sound gently the chord of D minor. The oboe d' amore hints at the theme in minor. There is a change in mode. There are chords of a strange nature, now for solo violins and violas, now for bassoon and horns. The first figure of the Wife's theme is heard, and then the Child's theme is sung in D major, 2-2, by the oboe d' amore. A gay episode serves as a coda. And here Strauss introduces one of his little jokes, for himself and a few friends, that apparently give keen annoyance to the symphonically sedate. A short, incisive ascending figure is played by clarinets and muted trumpets. This is answered by a descending and equally incisive figure for oboes, muted horns, and trombone. According to a note in the score the ascending figure portrays: "The Aunts: 'Just like his papa!'" The descending figure represents: "The Uncles: 'Just like his mamma!'"

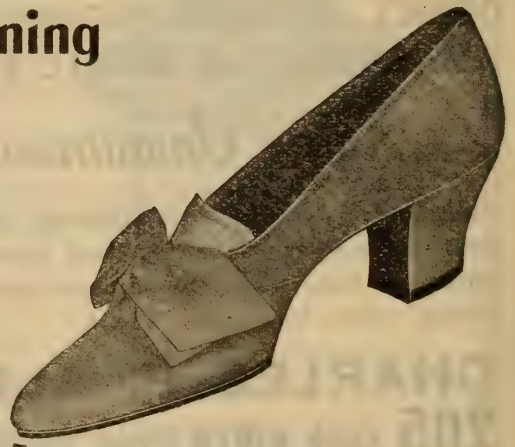
Two transitional measures lead to the second division of the symphony, the Scherzo (D major, 3-8).

The Child's theme, transformed, is played by the oboe d' amore; fragments from the motives of Husband and Wife are also employed in this section, "Child's Play, Parents' Happiness." After a broad crescendo the climax comes in twenty-five measures of tutti, with a combination of alla breve and 6-8 rhythms. The 3-8 rhythm reappears and with it the second section of the Scherzo begins: "The Baby is tired, and the tender Mother wishes it to rest" (solo violin). The Child's motive now appears for the first time in the very concise and sturdy form which later plays an important part. The episode of putting-to-bed is characterized by Mr. Klatte, of Berlin, to whom I am indebted for some of these analytical notes, as abounding with "drastic details of tone-painting."

Two clarinets sing a cradle-song (G minor, 6-8), to which the Child falls asleep. The clock strikes seven and the Scherzo is at an end.

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An Intermezzo of about forty measures follows, restful and peaceful music. The "dreamy" section of the Husband's motive is played in turn by oboe, flute, violin, and an inverted form of it, which is much used later, is joined to it. The strings have a passage "that is as the Confirmation of Happiness."

The Adagio is divided into two sections, to which a species of coda is added. The first section, "Doing and Thinking," or "Creation and Inspection," is developed out of the Husband's themes. The "dreamy" motive is carried to its furthest extent, and, appearing in its inverted form with the theme of the "Confirmation of Happiness," it leads to a new melodic thought. The chief theme of the Wife is played passionately by violins, and with its gentler companion theme is most prominent. Then enter the motives of the Husband, and the themes of the two rise through a powerful crescendo to a climax in F-sharp major. This is the "Love Scene." After a short diminuendo the theme of happiness brings the end of this portion of the Adagio. The second portion, "Dreams and Cares," is music of twilight tones. The title "Sleep-chasings," invented by Walt Whitman for one of his early poems, would here not be inappropriate. The cares flee away, for the Child's theme is heard, and the tender melody of the caring Mother follows. The dreams fade with the harp notes and the tremolo of the violins. It is morning. The clock strikes seven and the cry of the Child ("a trill on the F-sharp major 6-4 chord, muted trumpets and wood-wind") arouses everything into life.

The Finale is divided into two sections. The first is entitled "Awaking and Merry Strife." The bassoons give out a fugue subject, which is the Child's theme in a self-mocking version. This is the theme of "Assertion," and it is developed by wind instruments. The third trombone brings it in augmentation. The second subject of the double

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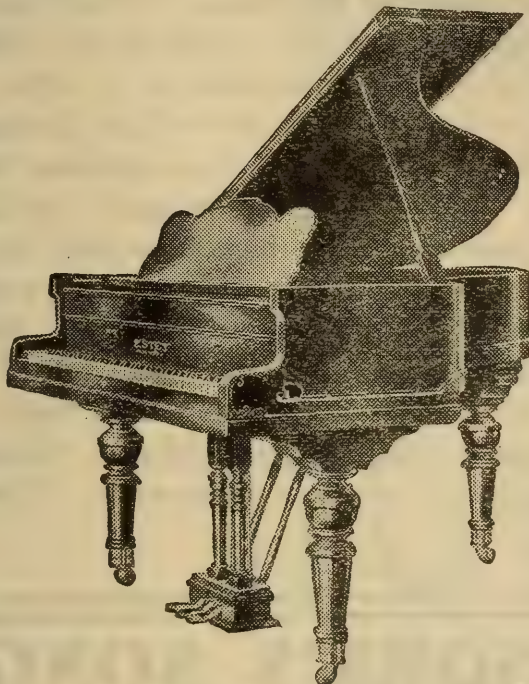
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fugue, the theme of "Contrary Assertion," is introduced by the violins. These voices are led in merriest mood, separately and against each other. The preceding themes that are used are chiefly those typical of the Wife, though the Husband's trumpet cry is introduced. The climax of this portion of the Finale is a tutti *fff* of over thirty measures on an organ-point on C. "The Child seems to have hurt himself in boisterous play. The mother cares for him (theme given in the Scherzo to solo violin), and the father also has a soothing word." A folk-song (F major, 2-4). The second section of the Finale, "Joyous Decision," begins with a calmly flowing theme, given at first to the violoncello and led over an organ-point of forty-odd measures on F. The preceding themes, typical of the "easy-going" character of the Husband and of the gentler side of the Wife, are brought in. The capricious theme of the Wife is suddenly heard. The struggle begins again, but now the "dreamy" theme of the Husband, with a highly pathetic emphasis, dominates until it makes way for the Child's theme (horns and trombones). After a cadence in D major the "easy-going" theme is thundered by trombones, tuba, bassoons. It then goes into F major. Now the Child's theme and other chief motives appear in their original form, but amusingly rhythmed. The gently expressive theme from the first section of the Adagio introduces a diminuendo. There is a joyous ending (F major).

* * *

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ENTR'ACTE.

STRAUSS'S "SYMPHONIA DOMESTICA" AND ABSOLUTE MUSIC.

BY E. A. BAUGHAN,

Music critic of the *Daily News* (London).

The first performance of Richard Strauss's "Symphonia Domestica" on Saturday will no doubt loosen the shafts of the humorous journalist

* Hippolyte André Jean Baptiste Chelard was born at Paris, February 1, 1780. He died February 12, 1861, at Weimar. The son of a clarinet player of the Paris Opéra, he studied with Fétis, Dourlen, and Gossec. Obtaining in 1811 the *prix de Rome*, he went to Italy, studied there with Baini, Zingarelli, and Paesello, brought out his first opera, "La casa a vendere," at Naples in 1815, and the next year played as violinist in the orchestra of the Paris Opéra, where his "Macbeth," with the libretto by Rouget de l'Isle, was produced in 1827 with little success. Disheartened, Chelard went to Germany with a revised version of "Macbeth," which, produced at Munich in 1828, was enthusiastically received. The king of Bavaria appointed him court chapel-master. In 1829 Chelard returned to Paris, brought out an *opéra-comique*, "La Table et le Logement," which failed, and established a music shop, which was quickly ruined by the Revolution of 1830. Going back to Munich, he produced his operas, "Der Student," "Mitternacht," and a mass, and again tasted success. He conducted German opera in London in 1832. The manager failed. Chelard's opera, "Die Hermannsschlacht," was produced in Munich in 1835. From 1836 till about 1850 he conducted at Weimar. From 1852 to 1854 he lived again in Paris. His comic operas, "Der Scheibentoni" (1842) and "Der Seekadet" (1844), were produced at Weimar. The posthumous opera, "L'Aquila Romana," was produced at Milan in 1864. For an account of Mme. Schröder Devrient as Lady Macbeth in Chelard's opera see Chorley's "Modern German Music," vol. i., pp. 345-347 (London, 1854). For an account of German opera in London as led by Chelard see Chorley's "Thirty Years' Musical Recollections," vol. i., pp. 50-59 (London, 1862).

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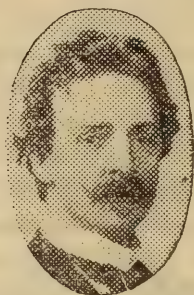
(in Mr. Tree's phrase). The baby's morning and evening bath will be a fine target. Critics in America seized the opportunity to the full, and supplemented the programme with their own humorous explanations. In the present case, however, the Philistine has had his ground cut from under him by the excellent analysis of Mr. Alfred Kalisch and Mr. Percy Pitt, which is now before me. It is quite properly pointed out that in all Strauss's works the abstract is illustrated by the concrete,—that, in fact, they are symbolical. I had occasion to state this obvious fact when writing some time ago of "Also sprach Zarathustra" and "Ein Heldenleben," but was accused of reading too much into the music.

I cannot agree, however, with one passage in the interesting description of the "Symphonia Domestica." It darkens counsel.

Richard Strauss stated to an American interviewer that he wished his work to be judged as absolute music, and he had already said the same thing in the interview in the *Daily News*, which attracted so much attention. At the same time he confessed that in composing the symphony he had a very definite programme in his mind. The writers of Saturday's analysis explain this inconsistency in their own way—possibly it may have been inspired by Strauss himself. They think "he wished the hearer rather to infer that music is to be regarded as a language the meaning of which each hearer is to interpret for him-

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self." This explanation is considered necessary because it is obvious "that music cannot be both one thing and its opposite"; that is to say, it cannot be at once programme music and absolute music. I submit that it can, however impossible it may seem to the logical mind. Indeed, to hold the contrary opinion is to give away the cause of programme music as art. I fancy Strauss himself is sufficiently an æsthetic thinker to know that all art which is not self-contained is hybrid art. He finds that having to illustrate a subject gives him new inspiration as to form and treatment. These must be able to take their stand for their own sake, or the musical composition is not complete.

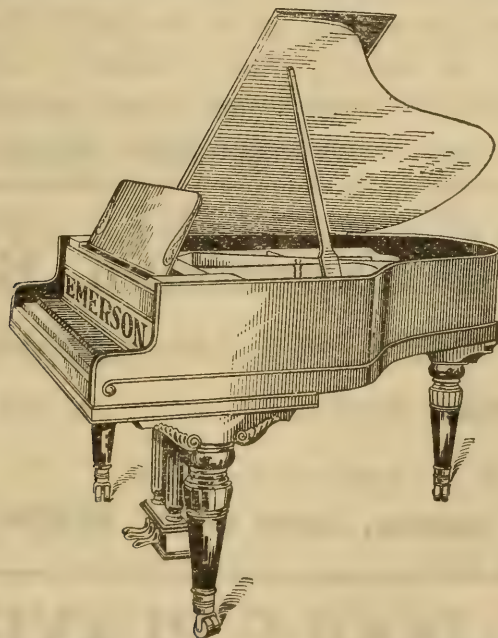
Analogies are dangerous, we know full well, but I think there is an analogy to be drawn between programme music and a subject picture.

All painters are agreed that a picture that relies almost entirely on its subject is poor art. It is the art of an illustrator such as Gustave Doré. The old masters chose their religious subjects, and were at pains to carry them out to the last detail, but they knew that their pictures had to stand or fall by the fineness of their design and the beauty of their color. You can, even if a heretic, admire a Raphael without caring twopence about the subject or even understanding it. To come to modern times, it is possible to be impressed by one of Watts's fine canvases without giving a thought to their symbolical meaning. And it is the same with a Whistler. All the great master-

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pieces of art are complete in themselves. Music cannot expect to be exempt from this rule. Yet it has been argued that, if painters may insert in catalogues nice little quotations from the poets in order to make their pictures understood of the multitude, a composer may reasonably claim that the same latitude should be allowed him. The argument begs the question of whether the painter should have recourse to literary description beyond the title of his picture. Two wrongs do not make a right.

To come back to Strauss's new symphony, it is so far from being "obvious that music cannot be one thing and its opposite"—absolute and programme music at the same time—that it may be laid down as an æsthetic rule that unless it is both it is not art at all.

The writers of the programme book attempt to save their face by suggesting that Strauss meant that his music should be regarded "as a language the meaning of which each hearer is to interpret for himself." But that attitude of mind on the part of the listener is not peculiar to what is called "programme music." It is demanded by all music except that which is a mere technical exercise. There are men, it is true, "whose interest in music itself is strong enough," in Mr. Fuller-Maitland's words, "to make it worth their while to create works in which the musical idea is sufficient inspiration, in which the adventures, so to speak, of the musical themes, in the process of purely musical development, are of primary importance." There have been composers of this type—most of them have come from South Kensington. But it is not how the great musicians have written. It is not the appeal they wished to make. Indeed, that view of music is quite a modern innovation, and dates from the time when the adherents of Brahms endeavored to set him up as the leader of a reaction against Wagner and Liszt. A war-cry was necessary, and so "absolute" music, in Mr. Maitland's sense, was pitted against "programme" music. In a broad sense, instrumental music has never been anything

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else than "programmatic," if I may coin an adjective. It began by imitating song and dance, and its absolutism came into being as a means of enlarging the frontiers of the art. That is the place of Bach in the scheme of things. But can any one believe that those beautiful preludes and fugues, full of the most profound passion, were merely written as a series of thematic adventures?

There is an essential difference, however, between the old unavowed and the modern avowed programme music.

In the old music the composer had to express all he had to say within forms which had crept into the art from dance and song and had become part of the art. Berlioz attempted avowed programme music within the limits of unavowed programme music, and if he had had more technique he would have been more successful. Liszt was the first to make his subject determine the form and the treatment. Wagner does not count, because drama was his form. Strauss has taken up and developed the Liszt idea. The exigencies of his subject determine his modifications—and that is all they are—of the forms and treatments already in use. I admit he is not quite consistent in practice, and in all his symphonic poems—perhaps the new work is an exception—there are passages that cannot be listened to as music that does not require verbal explanation. These are not the merits of his compositions, but the faults, the outcome of a wavering between descriptive and psychological handling of his subject. When he is consistent, his music can be heard as both absolute and programme music. As an artist he knows full well that this must be so, and that, I think, is the explanation of his apparently inconsistent utterance to the American interviewer and to our own.]

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OPERA v. DRAMA.

BY VERNON BLACKBURN.

When Mr. William Archer lends his well-known initials to the consideration of music, one always looks out for sport. For Mr. Archer is by theory a Wagnerian, and in his casual utterance a hopelessly independent person to whom the separation of the arts is a matter of eternal consequence. Before, therefore, we take Mr. Archer in hand let us look somewhat carefully into the position of the theoretic Wagnerian. The search is an interesting one; and, in the world of theory, it is profitable, and may lead towards conclusions which, in the long run, will probably meet with general acceptance.

This is a digression. . . . In theorising upon music, one is filled with a certain sense of hopelessness. The Sir Isaac Newton of music, the man with—in Newman's phrase—a fine musical "illative sense," has never yet arisen on the earth. The first principles of music are buried, so to say, in so remote a corner of the human soul that it is almost impossible to hunt those mysterious streams to their fountain head; and, for that reason, it is practically impossible to discover the genuine, the eternal, the fixed laws of musical beauty which have been destined, according to the laws of art, for a perdurable reign in the heart of cultivated humanity. . . . But this, as we have said, is a digression.

To return to our theoretic Wagnerian, or, shall we say? to Wagner himself in the act of theory. To this person, as we have before now expounded in these columns, the art of drama is a desolate art, dwelling in solitude: a nude art, an art without completion. Moreover there is, according to the theory, another muse hard at hand prepared to cast decent drapery over the shivering shoulders of the drama. This is music. Without music drama remains a cold skeleton; music is

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the spirit of the wilderness which the prophet saw; it clothes the white bones with flesh and endues it with vitality and quickness. It is the expansion, the interpretation, the completion of the drama.

To this end Wagner wrote his music-dramas; and to this end, the mere actor needed, from his point of view, to be endowed with a technical gift of vocal and musical faculty which alone—to use the old words—expanded, interpreted, and completed the drama. Therefore it was that Wagner first wrote his drama, so far as the mere literature was concerned, before he wrote the interpreting music; and afterwards he crowned, as it were, his labour of literature with harmony and musical movement. The actor who could vocalize the written word movingly might be an artist; but the actor who could sing the written and musical word with grandeur of effect was, in fact, the only possible artist in completion.

Now let us hearken unto Mr. William Archer in the utterance which he makes upon the relative value of Duse's and Calvé's performance in "Cavalleria Rusticana," the one in drama, the other in music-drama. Music, he observes, being the language of emotion, the emotional effect of the opera ought to be infinitely greater than that of the play. But, he asks, is it? And he adds, a little later: "In the very process of translation into this tumultuous, tempestuous, multitudinous tone-speech, dramatic emotion seems to me to lose its appeal to our intimate human sympathies." And again, "Therefore a piece of concentrated drama, like this Sicilian love-catastrophe, seems to me to lose its directness of appeal when translated into music."

We must be excused for quoting, for the aptness of the ideas, one more passage from the same brief essay: "I cannot help asserting the fact (explain it how you may) that with all [Calvé's] magnificent physical gifts and technical acquirements, and with all the vast machinery

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of music-drama to help her, the Santuzza of Covent Garden did not produce upon me anything like the intensity of purely emotional effect produced by the haggard, inarticulate, ungainly little Santuzza of Daly's Theatre."

Thus far the purely dramatic critic; and the ingenious reader will have already perceived that the quotations thus made have been brought forward as rebutting witness against certain chapters of the "Oper und Drama," which have always appeared to us to contain some of the most pernicious musical theories which it is possible to discover beneath this heavenly light. The writer of these words is perfectly aware of the accusation to which he has exposed himself by making this assertion. He will be told—he has already been told—that he "sneers at Wagner." Let him therefore state at once that he has no intention on earth of doing any such thing. Our admiration for Wagner as an orchestral organizer, as a man of infinite industrial genius, as a writer who can leave no successor to the work which he took in hand, and which he carried through with so extraordinary and conspicuous a success, is extremely great. But we have maintained, and we shall continue to maintain, that apart from his artistic achievement he harboured theories which can never be permitted in the name of art. The world has agreed so unhesitatingly to accept Wagner the music-dramatist with enthusiasm that there are some people, even outside the circle of Mr. W. Ashton Ellis, who think it blasphemy to question the prose writings of Wagner the music-theorist. But this is again a digression.

Let us turn now to the remarks of the musical critic of the same journal from which we have already made quotation. Writing of Calvé's Santuzza, "G. B. S." observes: "Her Santuzza was irresistibly moving and beautiful. . . . Duse makes the play more credible, not

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because an opera is less credible than a play"—the Wagnerian had to say so much, although he does not see that it utterly contradicts his concluding sentence—"but because Duse makes the woman not only intensely pitiable, but hopelessly unattractive, so that Turiddu's preference for Lola seems natural, whereas in the opera his desertion of Calvé is not to be tolerated as the act of a sane man: one cannot take any interest in such an ass."

Behold the conclusion, made without effort on our part by two independent critics who would rush into the embraces of Wagner (the prose-writer) if they could, by a miracle of resurrection, meet him in Tottenham Court-road to-morrow. Of course the opera is made less credible than the play, for this very reason that it is put out of Calvé's power to be anything else but vocally delightful and enchaining; for *her* there can be no painful, halting, helpless utterance, which is the triumph of Duse's art. The music-drama forbids it. She cannot choose—in Mr. Gilbert's delightful phrase—but sing her best; and therefore she cannot choose but be artistically beautiful, and show that the more she and Duse attain perfection, each in her own art, the more they demonstrate conclusively not only that music and drama do not necessarily complete one another, but that there may be an absolute antagonism between the drama and the music-drama; and that therewith the theories to which we have already referred, perhaps wearisomely, cannot stand the test of—experience.

We have to thank our contemporary, the *National Observer*, for the high compliment which it has accorded to our opinions upon "Manon Lescaut" and "Falstaff"—opinions which have been reproduced throughout in substance, and sometimes word for word, from our critiques upon these operas, in the columns of that distinguished paper. We have a sufficient interest in our views upon the art of music to be too pleased to find those views propagated by whatever means, even if we are not always credited for the ingenuity of our own expressions.

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JOHANNES BRAHMS

(Josef Haydn born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of "some æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a theme by Haydn in the version (Op. 56B) for two pianofortes.

The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

The first performance of the Variations was at a Philharmonic concert in Vienna on November 2, 1873. Otto Dessoff was the conductor. The Variations were applauded warmly by the large audience and by the professional critics.

The Variations were performed in Munich on December 10, 1873, when Levi conducted, and early in February, 1874, they were played at Breslau (twice), Aix-la-Chapelle, and Münster. Played again in Munich, March 14, 1874, when the composer conducted the work and played the pianoforte part of his Concerto in D minor, the music met with little favor. In spite of Levi's endeavors, the public of Munich cared not for Brahms. The first performance of the Variations in London was at a Philharmonic concert, May 24, 1875, when W. G. Cusins was

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the conductor. Early in 1876 Brahms visited Holland and conducted the Variations at Utrecht (January 22).

The first performance in Boston was at one of Theodore Thomas's concerts, January 31, 1874. The Variations have been played in Boston at concerts of the Boston Symphony Orchestra, December 6, 1884, March 19, 1887, October 19, 1889, December 9, 1893, October 31, 1896, October 15, 1898, March 9, 1901, April 15, 1905.

The work is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments, and in the original score it is entitled "Hymn of Saint Anthony." Brahms's work has been called "Hommage à Haydn." The theme is announced in plain harmony by wind instruments over a bass for 'cellos, double-basses, and double-bassoon. Mr. Apthorp wrote concerning these variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side-issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one." And again:

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“The variations do not adhere closely to the form of the theme; as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real.”

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann taking a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: “The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text.”

Variation I. *Poco più andante*. The violins enter, and their figure is accompanied by one in triplets in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, *più vivace*. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, *con moto*, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a *vivace* in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. *Vivace*, major, 2-4. A new figure is introduced. During the

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first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. *Grazioso*, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, *presto non troppo*, 3-4. The strings are muted. The mood is *pianissimo* throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass,—“a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony.” This obstinate phrase is afterward used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

OVERTURE TO “LEONORE” No. 3, OP. 72.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, “Fidelio, oder die eheliche Liebe,” with text adapted freely by Joseph Sonnleithner from the French of Bouilly (“Léonore; ou, L'Amour Conjugal,” a “historical fact” in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19,

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1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptman, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even fin-

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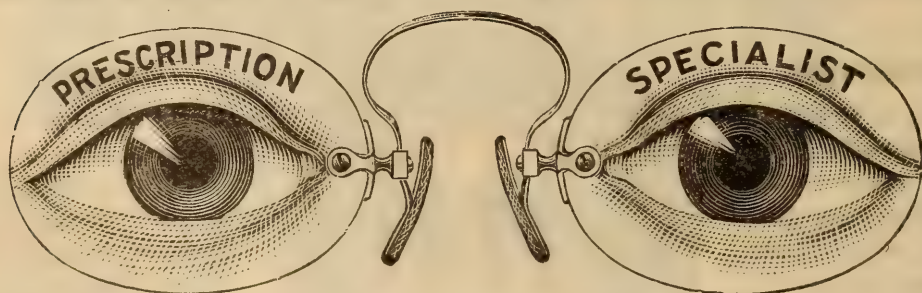
ished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played in Vienna at 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often

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heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is

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not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second

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theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

"Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

* * *

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) said that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic

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tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her; and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre

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work in spite of the talents of the two chief singers, and that the score was extremely weak; yet he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

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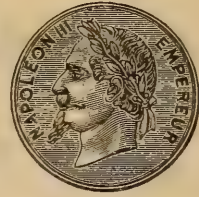
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PROGRAMME.

Berlioz Overture, "The Roman Carnival," Op. 9

Liszt Episode No. 2 from Lenau's "Faust": Scene
in the Tavern (Mephisto Waltz)

Tschaikowsky Symphony No. 6, "Pathetic," in B minor, Op. 74

- I. Adagio; Allegro non troppo.
 - II. Allegro con grazia.
 - III. Allegro molto vivace.
 - IV. Finale: Adagio lamentoso.
-

There will be an intermission of ten minutes before the symphony.

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OVERTURE, "THE ROMAN CARNIVAL," OP. 9 . . . HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," dedicated to Prince de Hohenzollern-Hechingen, was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic concert, led by Mr. Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony."

The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini," which was originally in two acts. It was produced at the Opéra, Paris, on September 10, 1838, when Duprez took the part of the hero, and Julie Aimée Dorus-Gras the part of Teresa. The text was written by Léon de Wailly and Auguste Barbier. The music was then thought so difficult that there were twenty-nine full rehearsals. The opera failed dismally. There were three performances in 1838, four in 1839. The opera, with a German text, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mrs. Milde as the heroine. Berlioz was not able to be present. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace*." The opera failed at London on June 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage

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of its condemnation." Some say there was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,—that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julienne-Dejean and Nantier-Didiée, and Tamberlik, Formes, and Tagliafico. The opera was revived by von Bülow at Hannover in 1879 and afterward at other German cities, as Leipsic (1883), Dresden (1888), Carlsruhe. The original translation into German was by A. F. Riccius. The one used later was made by Peter Cornelius, the composer.

The story has been condemned as weak and foolish. It is also purely fictitious.* It is enough to say in explanation of this overture that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa.

The overture begins, *allegro assai con fuoco*, with the chief theme,

* It is true that there was a Giacompo Balducci at Rome, the Master of the Mint. Cellini describes him, "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545; after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

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which is taken from the saltarello,* danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomime of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back,

* Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semi-circle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtanz*." The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" Symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).

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is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings.

* * *

The programme of the concert at which this overture was first performed was composed chiefly of works by Berlioz, and was thus announced: "Invitation à la Valse," Weber-Berlioz; "Hymne" for six of Sax's wind instruments (this "Hymne" was written originally for a chorus and sung some time before this at Marseilles); scene from "Faust," Berlioz (sung by Mrs. Nathan-Treillhet); "Hélène," ballad for male chorus, Berlioz; overture, "Carnaval de Rome," Berlioz; scene from Act III. of Gluck's "Alceste" (sung by Mrs. Nathan-Treillhet and Bouché); fragments of "Roméo et Juliette," Berlioz. The prices of tickets were five and six francs. But the programme was changed on account of the sickness of Mrs. Nathan-Treillhet. The "Marche des Pèlerins," from Berlioz's "Harold," was played. Mrs. Dorus-Gras sang, but according to Mautice Bourges, who wrote a most flattering review of the concert for the leading music journal of Paris, and pronounced the concert "bon et beau," "all the perfection of her exquisite method could not console music-lovers who counted on hear-

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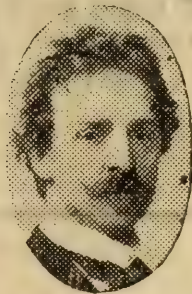
ing the little known work of Gluck." And Miss Recio* sang Berlioz's "Absence." The success of "The Roman Carnival" overture was immediate. The applause was so long continued that the work was repeated then and there. Berlioz gives an account of the performance in the forty-eighth chapter of his Memoirs. He first says that Habeneck, the conductor at the Opéra, would not take the time of the saltarello fast enough:—

"Some years afterwards, when I had written the overture of 'The Roman Carnival,' in which the theme of the allegro is this same saltarello which he never could make go, Habeneck was in the foyer of the Salle Herz the evening that this overture was to be played for the first time. He had heard that we had rehearsed it without wind instruments, for some of my players, in the service of the National Guard, had been called away. 'Good!' said he. 'There will surely be some catastrophe at this concert, and I must be there to see it!' When I arrived, all the wind players surrounded me; they were fright-

* Marie Recio was the daughter of Sothera Villas-Recio, the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife, the once famous Henrietta Smithson. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on October 30, 1841, as Inès in "La Favorite," but she took only subordinate parts and soon disappeared from the stage in spite of Berlioz's praise of her face, figure, and singing in the *Journal des Débats*. She made Henrietta wretched even after she had left her husband. Henrietta died on March 3, 1854, and Berlioz married Marie early in October of that year. He told his friends and wrote his son that this marriage was a duty. Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb. Berlioz in his Memoirs gives a ghastly account of the burial. For an entertaining account of the amours of Berlioz see "Sixty Years of Recollections," by Ernest Legouvé.

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ened at the idea of playing in public an overture wholly unknown to them.

"'Don't be afraid,' I said; 'the parts are all right, you are all talented players; watch my stick as much as possible, count your rests, and it will go.'

"There was not a mistake. I started the allegro in the whirlwind-time of the *Transtévérine* dancers; the audience shouted, '*Bis!*' We played the overture again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these few words: 'Now you see what it really is!' He carefully refrained from answering me.

"Never have I felt more keenly than on this occasion the pleasure of conducting my own music, and my pleasure was doubled by thinking on what Habeneck had made me suffer.

"Poor composers, learn to conduct, and conduct yourselves well! (Take the pun if you please.) For the most dangerous of your interpreters is the conductor. Don't forget this."

* * *

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at St. Petersburg, where at the first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not understand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from von Bülow ('*Die Opposition in Süddeutschland*,' 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of Beethoven heard in concert rooms were the "*Prometheus*," the "*Egmont*," and the "*Coriolanus*" overtures, "the last named with three violas and three 'cellos."

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SECOND EPISODE FROM LENAU'S "FAUST": THE DANCE IN THE VILLAGE.
TAVERN (MEPHISTO WALTZ) FRANZ LISZT

(Born at Raiding, near Oedenburg, October 22, 1811; died at Bayreuth, July 31, 1886.)

The Faust legend suggested several musical compositions to Liszt. Goethe's poem inspired the "Faust" Symphony for orchestra and male chorus (1853-57), and Lenau's poem * called into being these pieces:—

1858-59, two episodes from Lenau's "Faust" for orchestra: (1) "Der nächtliche Zug," (2) "Der Tanz in der Dorfschenke" (Mephisto Waltz).

1880, second Mephisto Waltz for pianoforte. 1881, second Mephisto Waltz for orchestra. 1881, third Mephisto Waltz for pianoforte. 1883, Mephisto Polka for pianoforte. 1885, fourth Mephisto Waltz for pianoforte (MS.).

The first Mephisto Waltz was arranged by the composer for the pianoforte for two and for four hands. The second Mephisto Waltz, which has been characterized as a waltz in augmented seconds, was dedicated to Saint-Saëns, the third to Marie Jaëll-Trautmann, the Mephisto Polka to Lina Schmalhausen. About sixty measures of the fourth waltz exist

* Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. "Faust" was begun at Vienna in 1833, and the "Tanz" episode and three other episodes were written in that year. Other portions were written at Stuttgart, Neustädter Bade, Weinsberg, and in Vienna. The poem was completed in December, 1835. It was published at Stuttgart in 1836 as "Faust," not as "Faust Pictures," a title considered and approved by Lenau in 1834.

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• in the manuscript at the Liszt Museum in Weimar. They are of an andantino movement, and were written at Rome and Budapest. It appears from a letter written by Liszt in 1885 that Alfred Reisenauer orchestrated the third waltz: "I beg you (Reisenauer) to send me here in manuscript your capital orchestration of the third Mephisto Waltz. Don't take the trouble to alter anything in this manuscript or to write anything new: send it to me just as I have seen it. When it has been copied, the printed edition will follow, with the name of Reisenauer attached to it."

It was the earnest wish of Liszt that the two "episodes" from Lenau's "Faust" should be played together. He wrote Franz Brendel from Rome in 1862: "The publication of Lenau's two 'Faust Episodes' . . . Schuberth might undertake according as he sees fit. I am rather indifferent as to whether the piano arrangement or the score appear first; but the *two pieces* must appear simultaneously, the 'Nächtlicher Zug' as No. 1 and 'Mephisto Walzer' as No. 2. There is no thematic connection between the two pieces, it is true; but, nevertheless, they *belong together*, owing to the contrast of ideas. A *Mephisto* of that species could proceed only from a *poodle* of that species!"

He wrote Max Erdmannsdörfer, court conductor at Sondershausen, from Weimar in 1873: "On Sunday, September 28, I shall have the pleasure of thanking you personally in Sondershausen for arranging and carrying out the extraordinary concert programme. It is my special wish that the two Faust episodes should not be separated, even at the risk of wearying the public for a few minutes with the 'Nächtlicher Zug.' But this piece does not appear to me altogether so bad."

But the "Mephisto" Waltz is almost always played without reference to the companion piece, which, indeed, is seldom heard. A Frenchman,

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Henri Rabaud (born at Paris in 1873 and *prix de Rome* of 1894), translated this "Nocturnal Procession" of Lenau into a symphonic poem, "La Procession Nocturne," which was produced at a Colonne concert, Paris, January 8, 1899, performed at Cincinnati by Mr. Van der Stucken's orchestra, December 1, 1900, and performed in Boston at a concert of the Boston Orchestral Club, January 7, 1903.

**

Lenau, in this episode of his "Faust," pictures a marriage feast at a village tavern. There is music, there is dancing. Mephistopheles, dressed as a hunter, looks in at the tavern window, and beckons Faust to enter and take part in the sport. The fiend assures him that a damsel tastes better than a folio, and Faust answers that for some reason or other his blood is boiling. A black-eyed peasant girl maddens him at first sight, but Faust does not dare to greet her. Mephistopheles laughs at him, "who has just had it out with hell, and is now shame-faced before a woman." The musicians do not please him, and he cries out: "My dear fellows, you draw a sleepy bow. Sick pleasure may turn about on lame toes to your waltz, but not youth full of blood and fire. Give me a fiddle: it will sound otherwise, and there will be different leaping in the tavern." And Mephistopheles plays a tune. There is wild dancing, so that even the walls are pale with envy because they cannot join in the waltz. Faust presses the hand of the dark girl, he stammers oaths of love. Together they dance through the open

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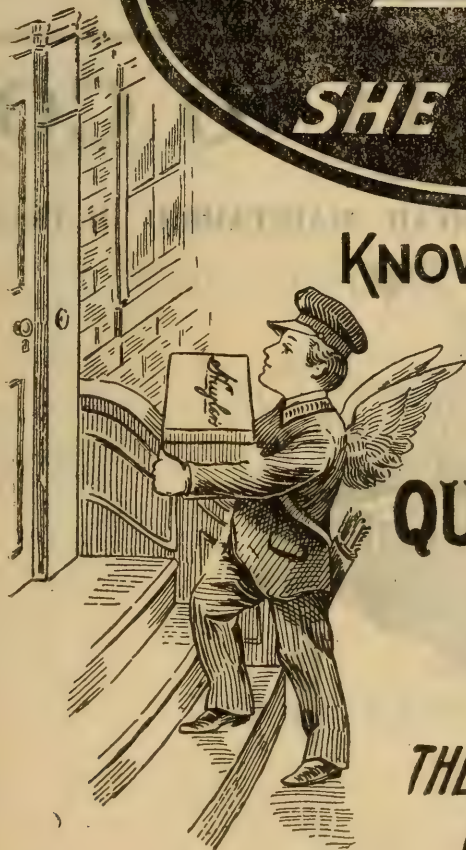
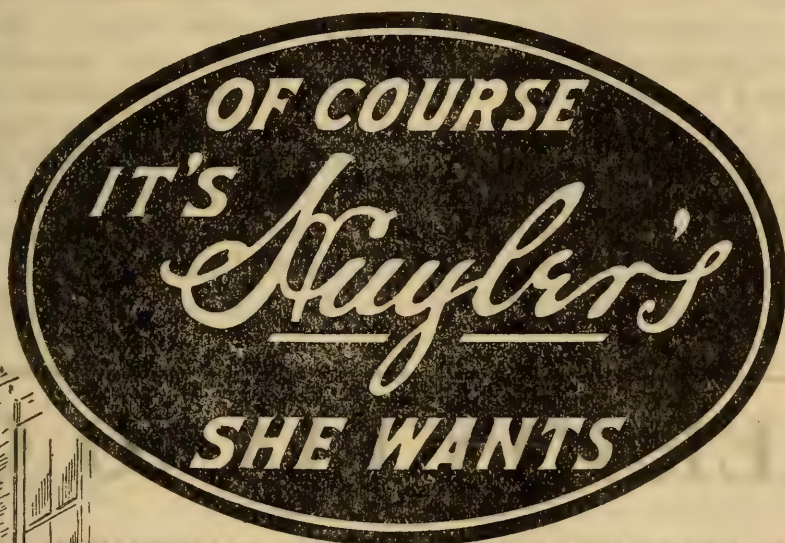
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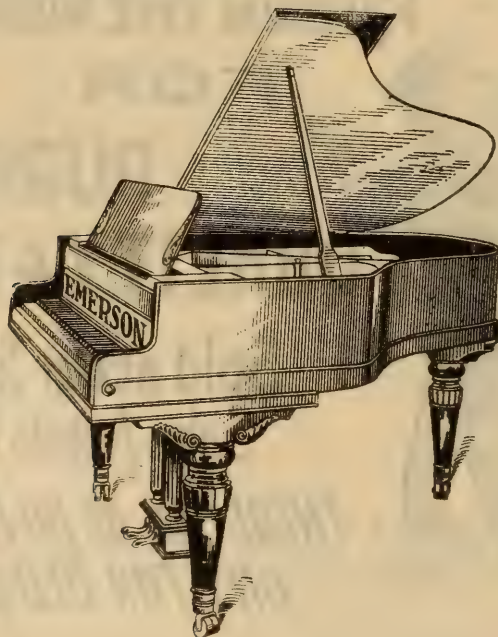
"Und brausend verschlingt sie das Wonnemeer."

This waltz met in certain cities with strongly-worded opposition. When it was played in London, a leading critic wrote: "We should demand its prosecution under Lord Campbell's Act, especially when accompanied by explanatory remarks, but for its unutterable ugliness." And when Mr. Theodore Thomas produced it in Boston (October 10, 1870) Mr. J. S. Dwight allowed that it was "positively devilish." "Such music is simply diabolical, and shuts out every ray of light and heaven, from whence music sprang." But Mr. Thomas continued to play the waltz here, and it has been played at Symphony Concerts (1887, 1893, 1894, 1897, 1902).

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1. HAYDN . Quartet for Two Violins, Viola, and Violoncello, C major, Op. 33, No. 3
2. CLAUDE DEBUSSY Two Movements from Quartet for Two Violins, Viola, and Violoncello, G minor, Op. 10
3. SCHUBERT . Trio for Piano, Violin, and Violoncello, B-flat major, Op. 99

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As is well known, Satan has always been fond of dancing. Long ago Chrysostom wrote: "Where there is dancing, the Devil is present." Cyprian said: "The dance is a circle, and its centre is the Devil." There was a German proverb: "No dance where the Devil does not curl his tail." In the year 1507 the Devil appeared at Leybach in the market-place, where there was dancing. He was disguised as a handsome young man dressed with fastidious care. He chose for a partner one Ursula, "a maiden of a joyous disposition and easy manners," as Valvasor informs us. In the fury of the dance Satan suddenly disappeared with Ursula, and did not remember to restore her to her friends. A somewhat similar story is told of a coquettish bride at Naumburg. Satan danced with her, and to the amazement of the other dancers, who uttered vain cries of distress, he leaped into the air with her, with such force and agility that he disappeared with his partner through the ceiling. Sometimes he preferred to play the fiddle, and his bowing was so vigorous that the dancers kept on dancing until they died. Miss Jeannette d'Abadie saw Mrs. de Martibalsemena dance with four frogs at the same time, at a Sabbath personally conducted by Satan, who played in an extraordinarily wild fashion. His favorite instrument was the fiddle, but he occasionally favored the bagpipe. The good monk, Abraham à Sancta-Clara, discussed an interesting question concerning Satan's musical tastes: "Does he prefer the harp? Surely not, for it was by a harp that he was driven from the body of Saul. A trumpet? No, for the brilliant tones of trumpets have many times dispersed the enemies of the Lord. A tambourine? Oh, no; for Miriam, the sister of Aaron, after Pharaoh and his host were drowned in the Red Sea, took a tambourine in her hand, and, with all the women about her, praised and thanked God. A fiddle? No, indeed; for with a fiddle an angel rejoiced the heart of Saint Francis. I do not wish to abuse the patience of the reader, and so I say that nothing is more agreeable to Satan for accompaniment to the dance than the ancient pagan lyre." But ancient illustrators represent Satan as amiably impartial in his choice. They represent him as playing all kinds of instruments, from a bell to a flute.

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SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

- I. Adagio, B minor, 4-4.
Allegro non troppo, B minor, 4-4.
- II. Allegro con grazia, D major, 5-4.
- III. Allegro, molto vivace, G major, 4-4 (12-8).
- IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

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and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

* * *

The first mention of the Sixth Symphony, now known throughout the world, is in a letter from Tschaiikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away

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from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tschaikowsky

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loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the

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* * *

Tschaikowsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kaschkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kaschkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at St. Petersburg in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was con-



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ducted by Náprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

**

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic!*"' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitzsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that

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Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

* * *

What was the programme in Tschaikowsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of

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TSCHAIKOWSKY

Symphonie Pathétique

Concerto for Pianoforte, No. 1.

MME. OLGA SAMAROFF

VOLKMANN

Concerto for Violoncello and Orchestra
MR. HEINRICH WARNKE

WEBER

Overture to "Der Freischütz."

Overture to the Opera "Oberon."

death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'"

* * *

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation." In this trio Death beats the drum. With Tschaikowsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not love Tschaikowsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instru-

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ment. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tschaikowsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tschaikowsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?*"

* Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York, 1865).

I.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride;
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;

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The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings.

Mr. Vernon Blackburn has compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

'He will awake no more, oh, nevermore!—
Within the twilight chamber spreads apace
The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death, . . . Tschaikowsky reaches the full despair of those other lines:—

'We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.'

No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

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* * *

Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral music. Consolation in Tears." The first section is a larghetto in F minor, but an allegretto in F major follows.

* * *

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

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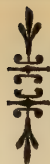
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Beethoven Symphony No. 8, in F major, Op. 93

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- II. Allegretto scherzando.
- III. Tempo di menuetto.
- IV. Allegro vivace.

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"THE STEPPE," SYMPHONIC POEM IN THE FORM OF A CONCERT OVERTURE, OP. 66 SIEGMUND NOSKOWSKI

(Born at Warsaw, May 2, 1846; now living in Warsaw.)

The score of "Step," which was published in 1901, contains an argument in Polish and in German. This explanatory note may be Englished freely as follows:—

Hail to thee, majestic heath!

Let my song praise thee!

Once thy boundless stretches resounded with the trampling hoofs of steeds; the dolman sleeves of hussars flapped on their shoulders; there was the clanking of sabres in the distance. At times simple flute notes of shepherds, mingled with the yearning melodies of Cossack songs, traversed the air. Often resounded battle-cries and clashing of warriors' weapons.

To-day all is hushed in silence. Battles and contests are at an end, the foes are quiet in their graves. Thou alone, thou superb heath, hast remained unchanged, ever calm and beautiful!

The symphonic poem, dedicated to Count M. Zamoyski, the president of the Warsaw Philharmonic Society, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, cymbals, harp, and strings.

The Introduction, *Andante con moto*, E-flat major, 6-8, portrays the heath unvexed by man and imperturbable (divided strings, piccolo, and harp). The typical theme of the heath is given first to horn and then to clarinet.

The main body of the overture, *moderato marcato*, E-flat major, 3-4, is a musical illustration of the passing scenes described in the argument. After a crescendo based on a figure first announced by violoncellos and double-basses in imitation of hoof-beats, answered by wood-wind instruments, the resolute first theme is proclaimed fortissimo. The

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A Cycle of Life, by Landon Ronald. Two
keys
Songs of the Desert, by G. Clutsam
In Sunshine and Shadow, by Landon Ron-
ald

subsidiary theme is also of a resolute character. The expressive second theme is given to the clarinet, to which the flute is soon added. The Cossack melody is sung by clarinets and flutes with an accompaniment of harp, tambourine, violins with an opposing figure and violas pizz. These themes are developed at much length and in overture form. There is a tonal description of battle scenes. The introduction in a condensed form serves as a finale.

* * *

Noskowski was a music teacher at an asylum for the blind, and for them he invented a notation. Later he studied composition with Friedrich Kiel. In 1876 he was appointed music director of the city of Constance. In 1888 he was invited to join the faculty of the Warsaw Conservatory of Music, and he succeeded for a short time Zarzycki as director of the Conservatory after the death of the latter in October, 1895. In 1896 he was decorated by the Tsar. From 1881 to 1892 he was the conductor of the Music Society of Warsaw. He still teaches theory at the Conservatory. Last season he was appointed first conductor of the Warsaw Philharmonic Society, and he conducted as guest in Moscow.

His chief works are as follows: opera, "Livia Quintilla" (Lemberg and Warsaw, 1898); a fantastic ballet, "The Festival of Fire"; music to Kraschewski's folk-drama, "The Cottage near the Village"; cantata,



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He edited with Sigismund Gloger a collection of folk-songs, "Piesni ludu" (1892), and arranged Moniuszko's "Soldiers' Songs" for orchestra.

Noskowski's string quartet was played in Boston, March 16, 1897, by the Adamowski Quartet.

His overture, "Das Meerauge," was played at Brighton Beach in 1891 by Anton Seidl's orchestra.

The overture is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp (*ad libitum*), strings.

VARIATIONS ON A THEME BY JOSEF HAYDN, IN B-FLAT MAJOR, OP. 56A.
JOHANNES BRAHMS

(Josef Haydn born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of "some æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The

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night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a theme by Haydn in the version (Op. 56B) for two pianofortes.

The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

The first performance of the Variations was at a Philharmonic concert in Vienna on November 2, 1873. Otto Dessoff was the conductor. The Variations were applauded warmly by the large audience and by the professional critics.

The Variations were performed in Munich on December 10, 1873, when Levi conducted, and early in February, 1874, they were played at Breslau (twice), Aix-la-Chapelle, and Münster. Played again in Munich, March 14, 1874, when the composer conducted the work and played the pianoforte part of his Concerto in D minor, the music met with little favor. In spite of Levi's endeavors, the public of Munich cared not for Brahms. The first performance of the Variations in London was at a Philharmonic concert, May 24, 1875, when W. G. Cusins was the conductor. Early in 1876 Brahms visited Holland and conducted the Variations at Utrecht (January 22).

The first performance in Boston was at one of Theodore Thomas's concerts, January 31, 1874. The Variations have been played here at concerts of the Boston Symphony Orchestra, December 6, 1884, March

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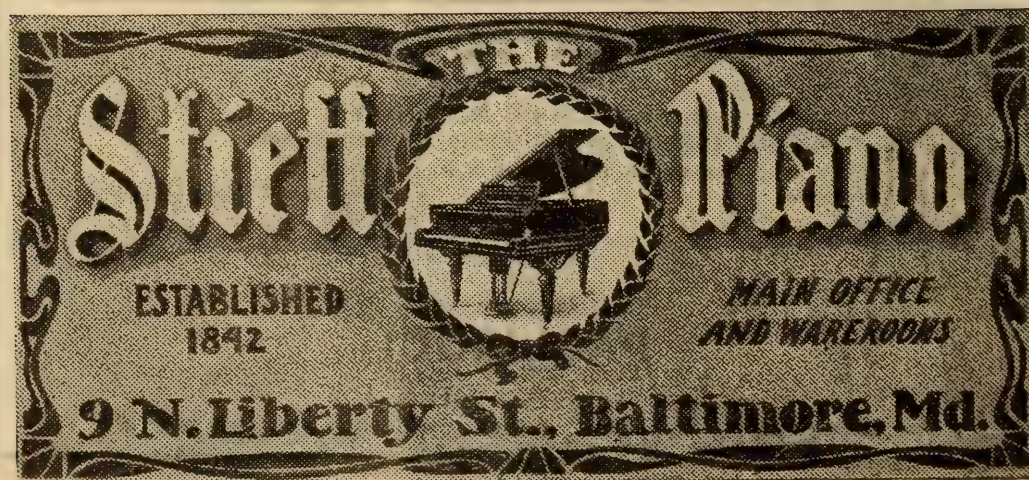
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The work is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments, and in the original score it is entitled "Hymn of Saint Anthony." Brahms's work has been called "Hommage à Haydn." The theme is announced in plain harmony by wind instruments over a bass for 'cellos, double-basses, and double-bassoon. Mr. Apthorp wrote concerning these variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side-issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one." And again: "The variations do not adhere closely to the form of the theme; as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained



in the theme, the connection between them and the theme itself being often more ideal than real."

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann taking a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Variation I. Poco più andante. The violins enter, and their figure is accompanied by one in triplets in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, con moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There

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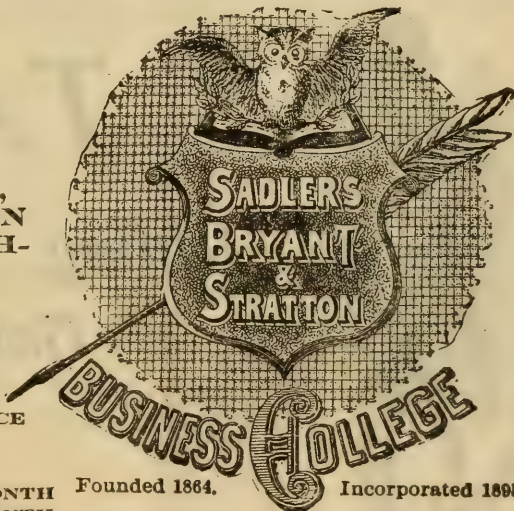
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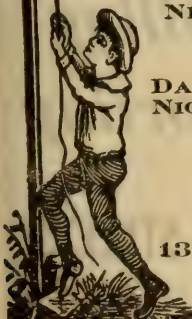
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is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass,—“a bass passage constantly repeated and accom-

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panied each successive time with a varied melody and harmony." This obstinate phrase is afterward used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

OPERA *v.* DRAMA.

BY VERNON BLACKBURN.

When Mr. William Archer lends his well-known initials to the consideration of music, one always looks out for sport. For Mr. Archer is by theory a Wagnerian, and in his casual utterance a hopelessly independent person to whom the separation of the arts is a matter of eternal consequence. Before, therefore, we take Mr. Archer in hand let us look somewhat carefully into the position of the theoretic Wagnerian. The search is an interesting one; and, in the world

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of theory, it is profitable, and may lead towards conclusions which, in the long run, will probably meet with general acceptance.

This is a digression. . . . In theorising upon music, one is filled with a certain sense of hopelessness. The Sir Isaac Newton of music, the man with—in Newman's phrase—a fine musical "illative sense," has never yet arisen on the earth. The first principles of music are buried, so to say, in so remote a corner of the human soul that it is almost impossible to hunt those mysterious streams to their fountain head; and, for that reason, it is practically impossible to discover the genuine, the eternal, the fixed laws of musical beauty which have been destined, according to the laws of art, for a perdurable reign in the heart of cultivated humanity. . . . But this, as we have said, is a digression.

To return to our theoretic Wagnerian, or, shall we say? to Wagner himself in the act of theory. To this person, as we have before now expounded in these columns, the art of drama is a desolate art, dwelling in solitude: a nude art, an art without completion. Moreover there is, according to the theory, another muse hard at hand prepared to cast decent drapery over the shivering shoulders of the drama. This is music. Without music drama remains a cold skeleton; music is the spirit of the wilderness which the prophet saw; it clothes the white bones with flesh and endues it with vitality and quickness. It is the expansion, the interpretation, the completion of the drama.

To this end Wagner wrote his music-dramas; and to this end, the mere actor needed, from his point of view, to be endowed with a technical gift of vocal and musical faculty which alone—to use the old words—expanded, interpreted, and completed the drama. Therefore it was that Wagner first wrote his drama, so far as the mere literature was concerned, before he wrote the interpreting music; and afterwards he crowned, as it were, his labour of literature with harmony and musical movement. The actor who could vocalize the written word movingly might be an artist; but the actor who could sing the written and musical word with grandeur of effect was, in fact, the only possible artist in completion.

Now let us hearken unto Mr. William Archer in the utterance which he makes upon the relative value of Duse's and Calvé's performance in "Cavalleria Rusticana," the one in drama, the other in music-drama. Music, he observes, being the language of emotion, the emotional effect of the opera ought to be infinitely greater than that of the play. But, he asks, is it? And he adds, a little later: "In the very process of translation into this tumultuous, tempestuous, multitudinous tone-

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speech, dramatic emotion seems to me to lose its appeal to our intimate human sympathies." And again, "Therefore a piece of concentrated drama, like this Sicilian love-catastrophe, seems to me to lose its directness of appeal when translated into music."

We must be excused for quoting, for the aptness of the ideas, one more passage from the same brief essay: "I cannot help asserting the fact (explain it how you may) that with all [Calvé's] magnificent physical gifts and technical acquirements, and with all the vast machinery of music-drama to help her, the Santuzza of Covent Garden did not produce upon me anything like the intensity of purely emotional effect produced by the haggard, inarticulate, ungainly little Santuzza of Daly's Theatre."

Thus far the purely dramatic critic; and the ingenious reader will have already perceived that the quotations thus made have been brought forward as rebutting witness against certain chapters of the "Oper und Drama," which have always appeared to us to contain some of the most pernicious musical theories which it is possible to discover beneath this heavenly light. The writer of these words is perfectly aware of the accusation to which he has exposed himself by making this assertion. He will be told—he has already been told—that he "sneers at Wagner." Let him therefore state at once that he has no intention on earth of doing any such thing. Our admiration for Wagner as an orchestral organizer, as a man of infinite industrial genius, as a writer who can leave no successor to the work which he took in hand, and which he carried through with so extraordinary and conspicuous a success, is extremely great. But we have maintained, and we shall continue to maintain, that apart from his artistic achievement he harboured theories which can never be permitted in the name of art. The world has agreed so unhesitatingly to accept Wagner the music-

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dramatist with enthusiasm that there are some people, even outside the circle of Mr. W. Ashton Ellis, who think it blasphemy to question the prose writings of Wagner the music-theorist. But this is again a digression.

Let us turn now to the remarks of the musical critic of the same journal from which we have already made quotation. Writing of Calvé's Santuzza, "G. B. S." observes: "Her Santuzza was irresistibly moving and beautiful. . . . Duse makes the play more credible, not because an opera is less credible than a play"—the Wagnerian had to say so much, although he does not see that it utterly contradicts his concluding sentence—"but because Duse makes the woman not only intensely pitiable, but hopelessly unattractive, so that Turiddu's preference for Lola seems natural, whereas in the opera his desertion of Calvé is not to be tolerated as the act of a sane man: one cannot take any interest in such an ass."

Behold the conclusion, made without effort on our part by two independent critics who would rush into the embraces of Wagner (the prose-writer) if they could, by a miracle of resurrection, meet him in Tottenham Court-road to-morrow. Of course the opera is made less credible than the play, for this very reason that it is put out of Calvé's power to be anything else but vocally delightful and enchainning; for *her* there can be no painful, halting, helpless utterance, which is the triumph of Duse's art. The music-drama forbids it. She cannot choose—in Mr. Gilbert's delightful phrase—but sing her best; and therefore she cannot choose but be artistically beautiful, and show that the more she and Duse attain perfection, each in her own art, the more they demonstrate conclusively not only that music and drama do not necessarily complete one another, but that there may be an absolute antagonism between the drama and the music-drama; and that therewith the theories to which we have already referred, perhaps wearisomely, cannot stand the test of—experience.

We have to thank our contemporary, the *National Observer*, for the high compliment which it has accorded to our opinions upon "Manon Lescaut" and "Falstaff"—opinions which have been reproduced throughout in substance, and sometimes word for word, from our critiques upon these operas, in the columns of that distinguished paper. We have a sufficient interest in our views upon the art of music to be too pleased to find those views propagated by whatever means, even if we are not always credited for the ingenuity of our own expressions.

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MUSIC BY PRINCIPLE.

(From the *Pall Mall Gazette*.)

On Saturday afternoon Sir A. C. Mackenzie completed the last of the lectures which he has been delivering at the Royal Institute, on National Music, and upon which we have been making some comment from week to week. In it he at last explained the gist of the whole matter. His motive, he said, had all along been to endeavour to weigh the chances of success or failure which might attend a serious attempt to arrive at a more definite and characteristic school of music than we now possessed in England, by looking carefully into such of the specific qualities that we might claim as ours. Obviously, he said, no such achievement would be accomplished by any one man; it must be the result of a long succession of efforts. His subsequent words deserve a paragraph to themselves.

We had, however (he continued), witnessed the production in recent years of many orchestral and other works, representative of the racial expression of the several nationalities which went to make up Great Britain. There were symphonies (Welsh, Irish, and English), rhapsodies, overtures, pibrochs, and what not; and though we might seem to be passing through the experimental stage, it was clear that the initial steps had already been taken towards the desired goal by our best composers.

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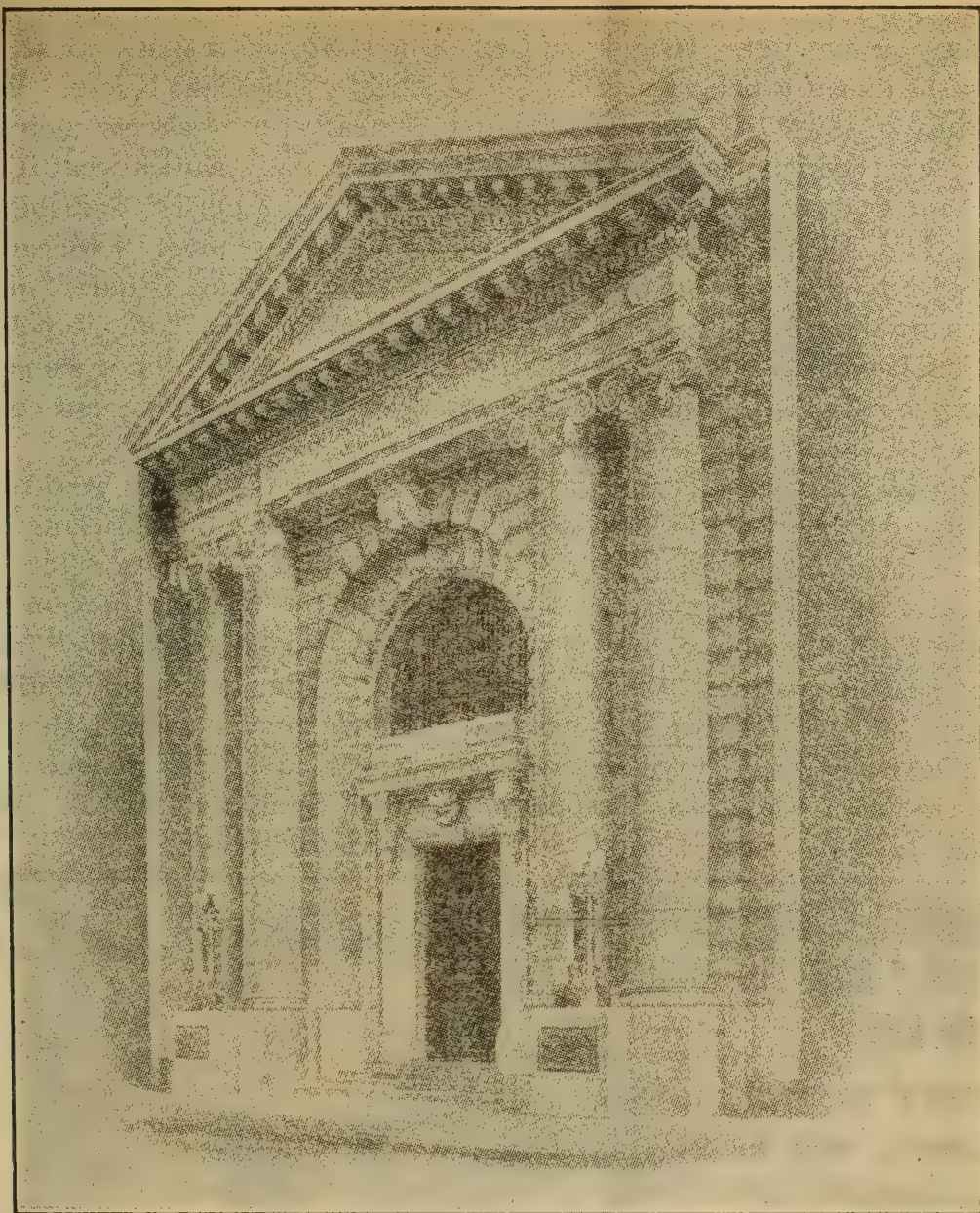
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We have read these words many times, and each time with increasing sadness and regret. Here is, indeed, a new way of making music, a way the like of which was surely never heard by musicians before. We venture to think that they amount to a confession of weakness such as very few theorists would allow themselves to make. Notice what it is we have to do in order to create an English school of music; to inspiration of an original kind we are not to listen at all; we must "look carefully" into the "specific qualities" that we may "claim as ours," and cultivate them for all we know how; and, meanwhile, the more pibrochs, national overtures—"Britannia," by Sir A. Mackenzie, for a shining example—English, Welsh, Scottish, or Irish symphonies we can contrive to compose, the better for our national school of music.

Consider a parallel instance. We suppose that Beethoven would be considered to belong to the German National School of Musicians by Sir A. Mackenzie; we gather so from his words. Is it possible to conceive Beethoven engaged, say, in writing the opening movement of the Fifth Symphony, and at the same time "looking carefully" into the "specific qualities" that Germany might "claim as its own," building up his own construction accordingly? We greatly suspect that if Beethoven had taken this course there would have been no opening movement of the Fifth Symphony, no Fifth Symphony at all. We judge from the "specific qualities" of German folk-music.

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But, according to Sir A. Mackenzie, Beethoven, had he been the patriot that he should have been, rather than the musician that he was, ought to have indulged in some such argument as this: "I am a German. It is my duty to help in the formation of a distinctive German school of music. I will compose a German symphony, which I will call by the simple title, 'La Tedesca.' It shall have innumerable reminiscences of the folk-songs, the student tunes, the country airs which are familiar to the natives of our soil, all developed in a manner worthy of my contrapuntal skill and resource. Adept as I am at variations, I will wrestle with every melody with persistent ingenuity. I will call it my Fifth Symphony; and it won't be in any particular key. And so farewell to a symphony in C minor."

This is literally what is recommended to the supposed growing school of English musicians as a natural, as a commendable course of action. Says Sir A. Mackenzie: "It is absurd to wait with folded arms for the advent of a mighty genius who would solve the problem at a single blow." Problem? What problem? The problem of an English National School—if so nonsensical a phrase may be permitted—or what? And, whatever the problem may happen to be, it is difficult to see how a mighty genius will solve it, even if we waited for him. It is the custom of the ordinary mighty genius to do his own artistic work

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out of the soul crying within him for artistic work to be done. He does not—no mighty genius ever did—solve national artistic problems.

We trust, then, that we have made it clear to readers that it is a perfectly futile expectation to foresee the creation of a really great National School of Music by a kind of fixed rule out of unalterable theoretical principles. This is not the way that the artist works, no matter what the medium of his expression. Poetry is not a question of metre, or Hayley would be the greatest poet the world has seen; painting is not a question of measurement and mixtures, or the copyists of a Raffaele must be considered greater than Sir Joshua in a less inspired moment. Nor is music a matter of principle, to be conquered by backward references to specific qualities or to native songs.

When Beethoven waved his arms to the sun and shouted in the plenitude of his inspiration; when Berlioz, on that last most poignant morning, strummed on a window-sill the melody he was too weak to write or to sing; when Mozart, with the very passing of his life, signified to the devoted Süssmayer a kettledrum effect for his "Requiem"; did *these* musicians at such moments "look carefully into the specific qualities" of which we have heard so much, or did they not simply give expression to the art that filled their own mortal vessels? In truth, you cannot found a school of art on principle. If a race of English musicians should arise and make their country distinguished in music we should rejoice exceedingly. But we are convinced that the music must come from an interior gift; you cannot build it up by law.

At the same time, we cannot conclude without thanking Sir A. Mackenzie for a flood of light which he has thrown upon the methods of certain modern composers.

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THE PROBLEM OF THE INFANT PRODIGY.

Passionately eulogistic articles by leading music critics of London on the performances of certain boy fiddlers, infant prodigies, have been published in London journals. These eulogies seem extravagant to those of us who heard Florizel Reuter, who now calls himself von Reuter, Kocian, and Franz von Vecsey. They seem preposterous in the case of Master Elman, who has not yet visited the United States.

These eulogistic articles were not by irresponsible, hysterical "lovers of music." They were written by Mr. Vernon Blackburn of the *Pall Mall Gazette* and by Mr. E. A. Baughan of the *Daily News*, men accustomed to hearing and discriminating, men not given to reckless honey daubing. Mr. Blackburn is always entertaining, and he often writes with exquisite fancy as a master of the phrase. Mr. Baughan is more direct, more easily understood perhaps by the reader of news. A mediocre performance or an inferior composition may spur Mr. Blackburn to an article that is more artistic, more musical, than the provoking cause. Mr. Baughan at once incites confidence as a man of intelligence who tells in unmistakable language what he heard and saw.

We all heard Kubelik (as a youth), Reuter, Kocian, von Vecsey. They were indeed surprising boys, and judged as boys three of them at least—for Kocian's reputation abroad was not easily understood here—deserved full houses and applause. But no sane person thought of speaking of any one of them in the same breath with Ysaye, Sarasate, Kreisler. Yet Mr. Blackburn did not hesitate to say of von Vecsey: "This is no prodigy in the true sense of the term: he is a finished artist"; and read Mr. Blackburn's incredible article on Elman: "We are content to say that he reaches the ideal plane of the great violinist; we speak of him not in the least as if he were a mere phe-

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nomenon, but we praise him quietly and unsentimentally because he is a great and wonderful artist. Technic we seem to expect nowadays from boys and girls of almost any tiny age; but we get it in an extraordinary degree from Elman. He seems to know every device possible to his instrument. The places into which others have hesitated to enter he seems to have explored with fearless boldness. And therein lies the great characteristic of his playing,—his absolute fearlessness. He is the Siegfried of modern violinists."

One may enjoy the amazing technique of an infant prodigy,—if there is not the thought of body-injuring, brain-stunting labor that brought this uncanny proficiency,—and one may at the same time remember the text about a child speaking as a child. The hot eulogists of the infant prodigies now before the public insist that these children display the emotional power of men. Mr. Baughan has voiced such an opinion in an article entitled "The Problem of the Prodigies."

He begins by speaking of Mischa Elman:—

"It was curious to watch the expression on the faces of many well-known violinists at the recital given the other day by Mischa Elman. Here was a boy of thirteen playing difficult compositions with a technical aplomb that is supposed to come only with maturity. If his gifts ended in technical mastery of his instrument, there would not be anything so wonderful in Elman's playing, for in these days we expect much from a boy of his age. But there was very much more than technique in his performance of Lalo's 'Symphonie Espagnole' and

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Rubinstein's Romance, which was given as an encore. His interpretations were remarkable for the qualities which one does not expect from a lad who can have had no experience of life, and whose emotions, one would think, must run in the grooves natural to a boy of his age. And from all accounts he is just a simple boy, full of fun and high spirits.

"This early development of the musical sense is not uncommon. Indeed, it may be said that all great executants have been prodigies.

"It is of some value in estimating the peculiarity of this early musical development to remember that in hardly any other walk of life are there prodigies. Even in music itself creative talent is very seldom shown at an abnormally early age. Mendelssohn was more or less of a prodigy composer, but then he was comparatively a young man. Mozart, it is true, began writing while still a mere boy, and in modern days young Florizel von Reuter has shown considerable aptitude for composition. These are exceptions. But there are no cases on record, I believe, of a poet writing finished work at the age of ten or twelve, of a boy philosopher or scientist.

"When a lad of Mischa's age can enter so deeply into the very emotional contents of a piece, it is clear that the capability of doing so cannot be dependent on the action of trained reasoning powers, for however great a boy may be in mental possibilities he cannot have attained the maturity of mind that is required for concentrated mental work. Of course, in committing a long composition to memory and in gaining the technical freedom necessary to play it easily a considerable amount of intellectual exercise is required. A prodigy's brain must be not only abnormally sensitive, but it must also be capable of working soundly. It must be a powerful organ in his physical make-up. But, after all, this part of a prodigy's mental nature is not

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so very wonderful. Many boys who have afterward won distinction in the learned professions have shown extraordinary powers of assimilating knowledge. They could not, it is true, pose as finished masters of any craft. But every one must have met with cases of boys of twelve and thirteen who have displayed marvellous talent for mathematics, for instance. I remember one or two such cases at school, and also with what suspicion they were viewed by those of us who were not gifted in the same way. Most of us, too, can remember how little these mental prodigies have made of their after life.

"We had better leave the word 'genius' unused in this discussion, for it is the usual method of begging all questions of abnormal mental development. A gift from the gods explains everything too easily. But there is no doubt that, though our senses can be and are trained from the earliest days, they come to us comparatively ready-made. A sense of color and of form has often been displayed by boys who have a special bent toward the plastic arts. Children of all kinds have a very keen perception of color and form. Even a baby, incapable of speech or any mental exercise which presupposes training, will show a lively delight with some article of peculiar color or form, and it is no uncommon thing to see a child of four or five sit entranced for hours by a picture book, not necessarily a picture book of the ridiculous type which the 'grown-up' imagines the child is only capable

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of appreciating. Personally, I remember well that an illustrated Bible, in which the well-known masterpieces of painting were produced by the engraver, was the most cherished possession of my childhood. I could not have given any satisfactory answer to a question why those fine pictures fascinated me so much, and luckily I was never asked for any æsthetic analysis of my impressions. Every line had a meaning to me, and the pictures became part of my mental life. I must apologize for these reminiscences of a palsied dotage, but I think they bear on the point.

“In the same way I can remember to have received the deepest pleasure from hearing my mother play and sing. I did not know that she was playing Beethoven’s sonatas, nor that she was singing Mozart and Rossini, but unless my memory plays me false I appreciated the music as much then as I do now, although I could not explain precisely why I appreciated it; nor, to tell the truth, can I now.

“Between this early appreciation of the two arts of painting and music to the power of excelling in their practice no question of different mental development is involved. Had I the physical aptitude I could have reproduced those Bible pictures and that music with absolute fidelity, and they were sufficiently grasped by my mind to enable me to give the reproductions some tinge of individuality. I cite my own case because I was not in any way abnormally gifted. How much

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easier would it be for a boy of Elman's sensitiveness to give interpretations that surprise grown-up people who entirely forget their early mental life! They forget how as children they had, for one thing, a keen sense of character, so that no cajoling would make them like uncles and aunts against whom their intuition warned them. Do not children, indeed, continually put us to shame by the keenness of their intuition? The brain of a young creature who has come to the period when the newness of the world is gradually being mentally classified often astonishes us with its quick grasp of essentials,—astonishes and often confounds.

"Music is well known to be a matter of sense and not of mental exercise. When we grow up we speak a lot of nonsense about the intellectual side of music. It has its intellectual side, of course, but at bottom it is a matter of feeling and not of thought. That is the reason why so many critics of excellent gifts go quite wrong in the simplest judgments,—for instance, in quality of tone. It is not uncommon that a certain singer or violinist is described as beautiful by one writer and as not beautiful by another. The sense of beauty of tone may be developed, and it may be destroyed, but it is a question of sense, and a child has it as strongly as a grown man, perhaps more strongly. With regard to Elman it is considered extraordinary that he should be able to play emotional music with the right emotion, though as a boy of twelve he cannot possibly have experienced any such emotion in his life. But music carries its own emotion. The performer has it ready-made for him if he does but understand the language. Many children understand it well enough, but they cannot make that understanding articulate. The prodigy, I take it, is just a musical child of abnormal sensitiveness of mind and body."

The conclusion arrived at by Mr. Baughan seems logical, but are the emotions of a child so similar to those of a man or woman that

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the latter, hearing an expression of the child's emotions in music, will necessarily be moved? To some—and they are not so very few—a child is unintelligible and seldom sympathetic unless he be frankly a child, and then he disconcerts others, as Charles Lamb, who looked upon boys as unwholesome companions for grown persons. There are parents who wholly fail to understand the emotional nature of their children.

Some studying the problem of the infant prodigy have advanced the theory of the reincarnation of a musical soul. "Lancelot" of the *Referee* discusses the question in an interesting manner: "The theory advanced by some that the prodigy is a reincarnation of a musical soul is poetical and fascinating, and excites the imagination to o'erleap itself; but at present the only shadow of justification of the theory is the Eastern antiquity of the belief in spiritual transmigration. Assuming that the heart-moving fervency and tenderness with which Mischa Elman gave out the second subject in the opening movement of Tschaikowsky's violin concerto were the utterances, as indeed they seemed to be, of a soul old in love speaking through a new medium, and supposing that the vigor and manliness of the interpretation of virile passages were inspired by a spirit developed in a former state of existence, granting this and its wide sweeping consequences, we are still faced with the phenomenon of the power to execute passages which ordinary students take years to acquire. The physiological puzzle, indeed, is as great as the psychological problem.

"Let any one try to produce an even tone by drawing a bow across a single string of a violin laid in proper position and there will be realized the delicate variation of the pressure required to compensate the difference of leverage which has to be adjusted during the passage of the bow from the nut end to the tip. This requires a sensitiveness of muscular control only existent with high development. The movements of the fingers of the left hand demand a no less perfection of

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touch, and also a keen perception of gradation of pitch, since they slide up and down the strings in automatic sympathy with the sound imagined in the brain. When it is remembered that in rapid passages from five hundred to seven hundred notes a minute are formed by one hand, while their volume and intensity are simultaneously produced and regulated by the other hand, by the medium of a lever the fulcrum of which is ceaselessly being shifted, it will be realized that the executive side of the prodigy is as wonderful as the psychological aspect. Both actions, of course, proceed from the brain, and possibly the key to the solution of the mystery is Mischa Elman's recent answer when asked about his practising: 'I would play for about twenty minutes, and then if I found I could not get the effect I wanted I would stop and think until I felt how it should be.' This would indicate an abnormally developed nerve power and consequent muscular control, and beyond this an imagination set in action by unconscious cerebration, supplying the place of that which in the adult is experience, or recollection of past emotional phases."

Take any one of these prodigies: is his emotional skill—when he has any—merely imitation? "Lancelot" considers this point: "Imitation is undoubtedly a great factor in the performances of the prodigy. We see this faculty at work in the games of all children; it runs, indeed, through the entire animal creation, and in the human species, being allied to the power of imagination, it takes the form of impersonation. 'Let's pretend' is heard from the nursery to the playground. These two salient facts throw some light on the prodigy problem, but they leave much in darkness. If you teach an adult to imitate, you go the surest way to kill his individuality, and, the more ardently he imitates, the greater the certainty that he will arrive at high-class mediocrity.

"Imitation is a necessary and valuable platform on which to base individuality, but to use it as a ladder is to court disaster. Of course, a perfect imitation would be as good as the original, but a perfect imitation goes into the intention of the performer underlying his expression, and embraces such psychological subtleties as to make its accomplishment by a child phenomenal. Moreover, masters do not

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teach, parrot fashion, by constantly playing to their pupils, and those musicians who have heard the recent trio of prodigies—von Vecsey, von Reuter, and Mischa Elman—recognize in each of them individuality of style.”

It will be observed that Mr. Baughan and “Lancelot” discuss the question without hysteria and without use of what Artemus Ward described as “pretty shop-keeping talk.” As an example of the latter, an article published in the *London Telegraph* may be commended:—

“Rain beat noisily upon the roof and thunder roared and rattled, but Mischa Elman went calmly on with his prescribed Paganini and Bach and Wieniawski. Calmly is the word, be it noted, not stolidly. We have had stolid wonder-children on our musical platforms; Mischa is not of them. Upon his face, as he plies the bow, rests a great peace, and only now and then, with a more decided expression, does he lower his cheek upon the instrument, as though he would receive from it the impulse of its vibrations and to it communicate his own soul beats. The marvel of this boy does not lie in his execution of difficult passages. If it did, perhaps we should award it but perfunctory notice, seeing that among the children of our generation there are so many who play with difficult passages much as their predecessors did with marbles. We have gone beyond mere dexterity in bowing and fingering, and can say, in the spirit of one of old time, that from the babe and suckling comes now the perfection of such praise as lies within the compass of a violin.

“Asked to account for this,—to explain why Mischa Elman, laying cheek to wood, reveals the insight and feeling of a man who has risen to the heights and plumbed the depths of human life,—we simply acknowledge that the matter is beyond us. We can do no more than speculate, and, perhaps, hope for a day in which the all-embracing science of an age more advanced than our own shall discover the particular brain formation, or adjustment, to which infants owe the powers that men and women vainly seek. Those powers may be the Wordsworthian ‘clouds of glory,’ brought from another world. If so, what a brilliant birth must that of Mischa Elman have been! The boy was heard in a work by Paganini and another by Wieniawski, both good

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things of their meretricious kind, and both irradiated, as we could not but fancy, by the unconscious genius which shines alike on the evil and the good, making the best of both. Upon the mere execution of these works we do not dwell, preferring the charm of the moments in which the music lent itself to the mysterious emotion of the youthful player, and showed, not the painted visage of a mountebank, but the face of an angel."

SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Linz, im Monath October, 1812." Glöggel's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he completed the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman, of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, he visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterward in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

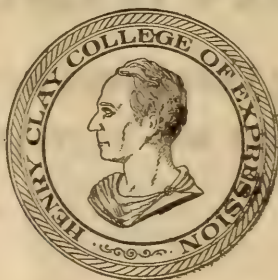
This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

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As the name of Mälzel is associated with the second movement of the Eighth Symphony, a sketch of his adventurous career will not be impertinent.

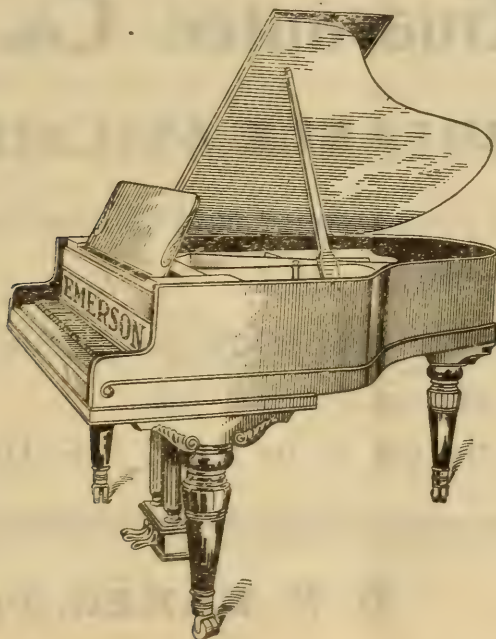
Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanic, and in 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two

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leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and

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closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow," a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the parharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838; and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420-484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

* *

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]),

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sung by Mrs. Milder-Hauptmann,* Siboni,† and Weinmüller;‡ this Symphony in F major; and “Wellington’s Sieg, oder die Schlacht bei Vittoria” (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegretto was repeated. “All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven’s muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven’s works of this species, breathes the peculiar genius which always proves

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur’s “Tonkünstler-Lexicon Berlin’s.”) Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süssmayer’s “Der Spiegel von Arkadien.” She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in “Fidelio.” In 1810 she married a jeweller, Hauptmann, whom Beethoven once honored by calling him “stupid ass!” She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the “Iphigenia in Tauris,” “Alceste,” and “Armide,” her favorite operas, were put into her coffin, a favor she asked shortly before her death.

† Giuseppe Siboni, born January 27, 1780, at Forlì, died at Copenhagen, March 29, 1830, as conductor of the opera-house and director of the Conservatory. He sang in Italian cities (his début was at Florence in 1797), at London, at Vienna (1810-14), Prague, Naples, St. Petersburg, and in 1819 he made Copenhagen his dwelling-place. He was the father of Erik Siboni (1828-92), pianist, organist, and composer, and teacher from 1864 to 1883 at the Royal Music Academy at Sorø. He was born at Copenhagen and he died there. The Earl of Mount-Edgcumbe, a discriminative critic, says that he sang well, “but with a thick and tremulous voice.” Parke, the oboe player and the author of the entertaining “Musical Memoirs,” heard him at the King’s Theatre, London, in 1807: “The voice of Siboni was not extensive, but he managed it with skill.”

‡ Karl Weinmüller was born near Augsburg in 1765. He joined a company of strolling comedians, and in 1795 he obtained an engagement in a Viennese theatre. He had a beautiful bass voice of extraordinary compass, and he sang with skill. Chamber singer to the emperor and a leading member of the Court Opera House, he left the stage in 1825, and died in 1828 at Doebling. His chief parts were Thoas, Leporello, Sarastro, Figaro, and Zamoski in Cherubini’s “Faniska.” He also distinguished himself in church and oratorio music.

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his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" than the Seventh.

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter to Salomon, of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my most excellent."

We know from his speeches noted down that Beethoven originally planned an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that



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the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii. pp. 219-222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, in one of the conversation books (1824) Beethoven says: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked *Tempo di menuetto*, should be taken. Wagner made some interesting remarks on this subject in his "On Con-

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ducting" (I use Mr. E. Dannreuther's translation): "I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick tempi, as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . . Beethoven, as is not uncommon with him, meant to write a true minuet in his F major Symphony. He places it between the two main Allegro movements, as a sort of complementary antithesis to an Allegro scherzando which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it *not* as a minuetto, but as Tempo di minuetto. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The Allegretto scherzando was taken to represent the usual Andante, the Tempo di minuetto the familiar scherzo; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things rather easily.' Accordingly, after the Allegretto scherzando, the time of which is invariably dragged somewhat, the Tempo di minuetto is universally served up as a refreshing Ländler, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The

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third movement began, and I was terrified on hearing precisely the old Ländler tempo; but, before I could give way to my annoyance, Mendelssohn smiled and pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment. . . . Mendelssohn's indifference to this queer, artistic contretemps raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void."

Mozart wrote from Bologna in 1770: "We wish that it were in our power to introduce the German taste in minuets in Italy; minuets here last almost as long as whole symphonies." Mr. H. E. Krehbiel, in a note ("Mozart," by Friedrich Kerst, New York, 1905), adds: "There might be a valuable hint here touching the proper tempo for the minuets in Mozart's symphonies. Of late years the conductors, of the Wagnerian school more particularly, have acted on the belief that the symphonic minuets of Mozart and Haydn must be played with the stately slowness of the old dance. Mozart himself was plainly of another opinion." But the character of the minuet varied somewhat according to the country. Count Moroni characterized the dance as the true portrait of the eighteenth century. "It was, so to speak," says an anonymous writer, "the expression of that Olympic calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour.'" But it is doubtful whether Haydn's minuets were written with any thought of the court dance, and many of Mozart's suggest the necessity of a lively pace. Mr. Vernon Blackburn of the *Pall Mall Gazette* found fault with Mr. Ignaz Friedman, a pianist, for playing (February 13, 1906) a minuet by Suk: "Instead of giving it, as that inimitable form of music should be given, in a straight, direct, and classical manner, he actually at times played with tempo rubato. Now, seeing that the Minuet is essentially a dance form, tempo rubato should be absolutely excluded from any interpretation of it." But may there not be freedom in pace in the interpretation of music written in the form of an old dance, but without precise reference to the dance itself?

This symphony was first played in Boston at an Academy concert on December 14, 1844. The first performance in America was by the Phil-

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harmonic Society of New York on November 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, *Allegro vivace e con brio*, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. *Allegretto scherzando*, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. *Tempo di menuetto*, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet, or that of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a scherzo. The trio contains a dialogue for clarinet and two horns.

IV. *Allegro vivace*, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

**

The first movement of this symphony was in the original version shorter by thirty-four measures.

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BEETHOVEN

Symphony No. 5.

Symphony in F major, No. 8.

BRAHMS

Symphony No. 1.

Variations on a Chorale by Haydn.

ELGAR Overture, "In the South"

GLAZOUNOFF Symphony in B-flat major, No. 5

GOLDMARK Overture to "Sakuntala"

HANDEL, Scena, "Sweet bird that shun'st the noise of folly," from
"L' Allegro, il Penseroso, ed il Moderato"

(Flute obligato by MR. ANDRÉ MAQUARRE.)

MME. MELBA

NOSKOWSKI Overture, "Die Steppe"
(First time.)

RIMSKY-KORSAKOFF, Overture to the Opera, "The Betrothed of the Tsar"

SIBELIUS Symphony No. 1

RICHARD STRAUSS Tone-poem, "Don Juan" (after N. Lenau)

STRUBE Concerto in F-sharp minor, for Violin and Orchestra
MR. T. ADAMOWSKI

VERDI, Recitative and Aria, "Ah, fors' è lui," from "La Traviata"
(Act. I., scene 6)

MME. MELBA

R. VOLKMANN, Concerto in A minor, for Violoncello and Orchestra
MR. HEINRICH WARNKE

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"A Siegfried Idyl."

Prelude to "The Mastersingers of Nuremberg."

At first little attention was paid to the Eighth Symphony. Hanslick says, in "Aus dem Concertsaal," that the "Pastoral" Symphony was long characterized as the one in F, as though the Eighth did not exist and there could be no confusion between Nos. 6 and 8, for the former alone was worthy of Beethoven. This was true even as late as 1850. Beethoven himself had spoken of it as the "little" symphony, and so it is sometimes characterized to-day.

Leipsic was the second city to know the Eighth Symphony, which was played in the Gewandhaus, January 11, 1818.

The Philharmonic Society of London did not perform the work until May 29, 1826, although it had the music as early as 1817.

In Paris the Eighth was the last of Beethoven's to be heard. The Société des Concerts did not perform it until February 19, 1832. Fétis, hearing the symphony, wrote that in certain places the symphony was so unlike other compositions of Beethoven that it gave room for the belief that it was "written under certain conditions which are unknown to us, which alone could explain why Beethoven, after having composed some of his great works, especially the 'Eroica,' left this broad, large manner analogous to his mode of thought to put boundaries to the sweep of his genius." At the same time Fétis found admirable things in the work "in spite of the scantiness of their proportions." But Berlioz saw with a clearer vision. "Naïvete, grace, gentle joy, even if they are the principal charms of childhood, do not exclude grandeur in the form of art which reproduces them. . . . This symphony, then, seems wholly worthy of those that preceded and followed, and it is the more remarkable because it is in nowise like unto them." Wagner's admiration for the Eighth is well known.

Commentators have attempted to read a programme into it. Lenz saw in the "Eroica" the "Battle of Vittoria" and the Eighth a "military trilogy." He named the finale a "poetic retreat," and characterized the obstinate triplets as "a sort of idealization of drum-rolls." Ulibischeff believed that the second movement was a satire or a musical parody on Rossini's music, which was in fashion when Beethoven wrote the Eighth Symphony. Unfortunately for Ulibischeff's hypothesis, Rossini's music was not the rage in Vienna until after 1812.

The Eighth Symphony was performed for the first time at St. Petersburg, March 27, 1846; at Moscow, April 7, 1861.

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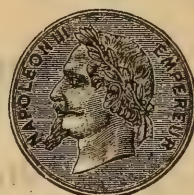
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Fiedler, E.	Lorbeer, H.	Swornsbourne, W.
Fiumara, P.	Ludwig, C. F.	
Fox, P.	Ludwig, C. R.	
Fritzsche, O.		Tischer-Zeitz, H.
		Traupe, W.
Gerhardt, G.	Mahn, F.	
Gietzen, A.	Mann, J.	
Goldstein, S.	Maquarre, A.	Vannini, A.
Grisez, G.	Maquarre, D.	
	Marble, E.	Warnke, H.
Hackebarth, A.	Mäusebach, A.	
Hadley, A.	Merrill, C.	Zach, M.
Hain, F.	Mimart, P.	Zahn, F.

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"THE SEA" (THREE ORCHESTRAL SKETCHES): I. FROM DAWN TILL NOON ON THE OCEAN; II. FROLICS OF WAVES; III. DIALOGUE OF THE WIND AND THE SEA CLAUDE DEBUSSY

(Born at Saint-Germaine (Seine and Oise), France, August 22, 1862; now living at Paris.)

These orchestral pieces ("La Mer: I. De l'aube à midi sur la mer; II. Jeux de vagues; III. Dialogue du vent et de la mer,—trois esquisses symphoniques") were performed for the first time at a Lamoureux concert in Paris, October 15, 1905. The concert, the first of the season of 1905-1906, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Mr. Camille Chevillard conducted.

The sketches, dedicated to Jacques Durand, were published at Paris in 1905.

"From Dawn till Noon on the Ocean" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waters" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a glockenspiel (or Celesta), two harps, and strings.

"Dialogue of the Wind and the Sea" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, one double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, glockenspiel, two harps, and strings.

* * *

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* "The Music of To-morrow" is published by John Lane of London and John Lane Company of New York (1907).

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Mr. Loeffler, has written felicitously about Debussy. The essay was published originally in the *North American Review*. The courtesy of the author and publisher allows the use of the following quotations:—

“It is made clear throughout his later and characteristic work that this unique tone-poet lives almost wholly, and with an unequalled intensity, in what one must call, for want of an apter term, the psychic world. His music is colored, not with the hue and quality of moods which are the result of vague or specific emotional stimuli, but, as it were, their astral images—their reflection in the supersensuous consciousness: he gives you, in brief, the thing alembicated, distilled to the last degree. Herein lies, I believe, the secret of his remarkable art. For him the visible world does not, recognizably, exist—it is only upon the border-land of his soul that he discerns any certitude of what other men know as passion and emotion. In his eager and insatiable thirst for all beauty that is fugitive, and interior, and evanescent, he reminds one of that most sensitive of modern poets, William Butler Yeats. He is like him in his supreme unconcern with those emotional gestures that are traditional and immediately significant. Hence it is that he is far less responsive to that region of the spirit where ‘the multitudinous beatings of many hearts become one’ than to the thrall of a luminous and absorbing world of dream and fantasy. His contemplation of reality is at once clairvoyant and ecstatic:—

‘You need but lift a pearl-pale hand
And bind up your long hair and sigh,
And all men’s hearts must burn and beat.’

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But he worships at an altar whose true significance, it may be, he does not fully apprehend. His is less the adoration of beloved things than of the priestess of beauty who discloses their immortal substance.

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"Harmonically, his style is a marvel of invention and artistry. Almost twenty years ago Debussy was employing in certain songs harmonic ideas that, even to-day, perplex and disconcert many minds not unreclaimably orthodox; and in his maturer work—in, for example, 'Pelléas et Mélisande' and in the 'Nocturnes'—he does things that, for those whose chosen or hieratic function it is to uphold the elder codes, seem little short of anarchistic. Yet, when his idiom is comprehended, one becomes aware of a delicately inexorable logic, an uncompromising ideal of form, underlying the shifting and apparently lawless structure. He is the first composer to suggest completely

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the analogy of a painter mixing colors. His harmonic hues are not so much juxtaposed as blended; his tonal combinations refract, and, so to speak, re-echo one another, as the dominant notes of the painter's color scheme merge into and react upon their complements. For in this music the key relationships established by long tradition are no longer apparent—indeed, for our ears, they cease to exist at all. We are, to alter the figure, upon a changing and multicolored sea; there are impinging currents, and we are conscious of waves and tides. The familiar buoys are absent; yet we are not sensible of being adrift—we are invited merely to yield ourselves to a new control, to a wayward-seeming pilot whose understanding, it may be, perceives deeper currents and subtler winds than does our own.

“Debussy marks a return—how broadly significant one need not now inquire—to a method essentially homophonic,—made natural enough, no doubt, by his preoccupation with specifically harmonic effects. He has shown no especial fondness for intricate polyphony. There are not a few contrapuntal felicities in his writing, but they impress one as incidental. He has demonstrated no particular capacity, or perhaps one should say no liking, for the deliberate accomplishment of such polyphonic miracles as are worked by Richard Strauss with so superb a mastery. Instead, he has carried to a point of almost incredible adroitness, flexibility, and resourcefulness the art of purely harmonic utterance. He has invented, indeed, a new harmonic idiom, and has measurably enlarged and enriched the expressional material of music.

“The melodic element does not hold so significant a place in his scheme. But one must immediately qualify such a statement by the observation that Debussy is very far from turning melody and its persuasions out of doors; nor is the type of melody which is native to his genius to be impeached because it will not stand the absurd test of being listened to and appraised without its harmonic support. His melody is emphatically individual. There are times when it verges upon obviousness, and it is not wholly guiltless of the sentimental curve. Sometimes, and quite properly and inevitably, it is but the border of his harmonic design, or is more rhythmic than me-

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lodic, without marked character of its own; again, though less often, it asserts itself with both saliency and beauty, and then it partakes of the deep-seated and influential magic that informs his musical personality.

* * *

DEBUSSY'S WORKS.

Lyric: "L'Enfant Prodigue," June 27, 1884. "La Demoiselle Éluë," a scene for soprano, alto, female chorus, and orchestra, composed at Rome in 1888, first performed at Paris early in April, 1893, revived at a Colonne concert, December 14, 1902. "Pelléas et Mélisande," lyric drama in five acts, composed in 1893-95, produced at the Opéra-Comique, Paris, April 30, 1902.

Orchestral: "Fantaisie," in two parts, for pianoforte and orchestra (1889). "Prélude à l'Après-Midi d'un Faune" (1892). "Trois Nocturnes," composed 1897-99; first two produced at a Lamoureux concert, Paris, December 9, 1900, the third produced with the others, October 27, 1901. "Danses: Danse Sacrée, Danse Profane," for chromatic harp or pianoforte with orchestra (1904). Orchestration of Erik-Satie's "Gymnopédies." "La Mer," three sketches (1905).

Chamber: String Quartet in G minor, composed in 1893, produced by Ysaye's quartet at Paris in December, 1893.

Pianoforte Pieces: "Petite Suite," for four hands (1884). Valse Romantique, Tarentelle, Deux Arabesques (all 1891). Nocturne (1896). Suite Bergamasque (Masques, Sarabande, L'Isle Joyeuse). "Pour le Piano": Prélude, Sarabande, Toccata (1904). "A la Fontaine," Ballade, Tarentelle, Mazurka, Rêverie. "Marche des anciens Comtes de Ross," four hands (1902). "Estampes: Pagodes, La Soirée dans Grenade, Jardins sous la Pluie" (1903). "Printemps: Suite Symphonique," transcription for four hands (1904). "Images: Reflets dans l'Eau, Hommage à Rameau, Mouvement," first performed together at Paris, February 6, 1906, Ricardo Vines, pianist. "En Bateau," Menuet, Cortège, Ballet (1906).

Songs: "Mandeline," "Nuit d'Étoiles," "Romance," "La Belle-au-Bois-Dormant" (all 1880). "Beau Soir" (1888). "Ariettes: C'est l'Extase, Il pleut dans mon Cœur, L'Ombre des Arbres, Tournez, bons Chevaux de Bois, Green, Spleen" (1888; published again in 1903 and entitled "Ariettes oubliées; Paysages belges; Aquarelles"). "Fleur de Blé," "Les Cloches"; "Cinq Poèmes de Baudelaire: Le Balcon, Harmonie du Soir, Le Jet d'Eau, Recueillement, Mort des Amants" (1889-90). "Les Angélus" (1892, 1901). "Fêtes galantes: En Sourdine, Fantoques, Clair de Lune" (1892, 1903). "Proses lyriques: De Rêve, De Grève, De Fleurs, De Soir" (1894-95). "Chansons de Bilitis: La Flûte de Pan, La Chevelure, Le Tombeau des Naiades" (1898). "Trois Mélodies (P. Verlaine): La Mer est belle, Le Son du Cor, L'Échelonnement des Haies" (1899). "Paysage Sentimental" (1901). "La Saulaie"; "Nuits blanches"; "Fêtes galantes (deuxième recueil): Les Ingénus, Le Faune, Colloque Sentimental" (1904).

"Trois Chansons de France": "Rondel," poem by Charles, Duke of Orleans; "La Grotte," poem by Tristan Lhermite; "Rondel," poem by Charles, Duke of Orleans (1904).

A volume of "12 Songs," with French and English text, was published at Paris in 1906, and in the same year the songs of Baudelaire were published with German as well as English text.

"THE MYSTIC TRUMPETER," ORCHESTRAL FANTASY, OP. 19 (AFTER
THE POEM OF WALT WHITMAN) . FREDERICK S. CONVERSE

(Born at Newton, Mass., January 5, 1871; now living at Westwood, Mass.)

This fantasy was composed in 1903-1904 and completed in August of the latter year.

It was performed for the first time by the Philadelphia Orchestra at Philadelphia, March 3, 4, 1905. It was performed by the Cincinnati Symphony Orchestra at Cincinnati, February 23, 24, 1906, and at New York, April 2, 1906, at the second concert of the New Music Society of America in Carnegie Hall.

The fantasy is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, harp, strings.

Whitman's poem was first published in the *Kansas Magazine* of February, 1872. It was afterward published by Whitman in a thin volume entitled "As a Strong Bird on Pinions Free" (Washington, D.C., 1872). This volume contained a prose preface of six pages dated Washington, May 31, 1872, and these poems: "One Song, America, before I go"; "Souvenirs of Democracy"; "As a Strong Bird on Pinions Free," a Commencement Poem, read at Dartmouth College, June 26, 1872, on invitation of the United Literary Societies; * "The Mystic Trumpeter"; "O Star of France!" (1870-71); † "Virginia—the West"; "By Broad Potomac's Shore"; and eight pages of advertisements of Whitman's books, John Burroughs's "Notes on Walt Whitman," "Foreign Criticism on Walt Whitman," etc., forty pages in all. ‡

"The Mystic Trumpeter" is here printed as Whitman wrote it and published it in "As a Strong Bird." I have followed Whitman's division.

Mr. Converse omitted an episode which is here enclosed in brackets, the episode that refers to the mediæval pageant. "This because I

* For an interesting account of the delivery of this poem see Bliss Perry's "Walt Whitman," pp. 203-210 (Boston, 1906).

† "O Star of France" was published originally in the *Galaxy*. Translated into French by Jules Laforgue: "Les Brins d'Herbes (traduit de l'étonnant poète américain, Walt Whitman), 'O Étoile de France,'" it was published in *La Vogue* (Paris, July 5-12, 1886). Other poems by Whitman translated by Laforgue and published in *La Vogue* were "Dedication" and "A Woman waits for me."

‡ A presentation copy of this book with Whitman's signature brought twelve dollars and a half in New York, April 18, 1906, at the auction sale of Dr. Burnet's library.

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wished only to use the elemental phrases of the poem: mystery and peace, love, war or struggle, humiliation, and finally joy. So I divided the poem into five parts and my music follows this division. Each section is introduced or rather tied to the preceding one by characteristic phrases for trumpet."

The divisions made by Mr. Converse are indicated by Roman numerals on the side of the page.

THE MYSTIC TRUMPETER.

I.

- I. Hark! some wild trumpeter—some strange musician,
Hovering unseen in air, vibrates capricious tunes to-night.

I hear thee, trumpeter—listening, alert, I catch thy notes,
Now pouring, whirling like a tempest round me,
Now low, subdued—now in the distance lost.

2.

Come nearer, bodiless one—haply in thee resounds
Some dead composer—haply thy pensive life
Was fill'd with aspirations high—uniform'd ideals,
Waves, oceans musical, chaotically surging,
That now, ecstatic ghost, close to me bending, thy cornet echoing, pealing,
Gives out to no one's ears but mine—but freely gives to mine,
That I may thee translate.

3.

Blow, trumpeter, free and clear—I follow thee,
While at thy liquid prelude, glad, serene,
The fretting world, the streets, the noisy hours of day, withdraw;
A holy calm descends, like dew, upon me,
I walk in cool refreshing night, the walks of Paradise,
I scent the grass, the moist air, and the roses;
Thy song expands my numb'd, imbonded spirit—thou freest, launchest me,
Floating and basking upon Heaven's lake.

4.

[Blow again, trumpeter! and for my sensuous eyes,
Bring the old pageants—show the feudal world.

What charm thy music works! thou makest pass before me
Ladies and cavaliers long dead—barons are in their castle halls—the troubadours are singing;



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Arm'd knights go forth to redress wrongs—some in quest of the Holy Graal:
 I see the tournament—I see the contestants, encased in heavy armor, seated
 on stately, champing horses;
 I hear the shouts—the sounds of blows and smiting steel:
 I see the Crusaders' tumultuous armies—Hark! how the cymbals clang!
 Lo! where the monks walk in advance, bearing the cross on high!]

5.

- II. Blow again, trumpeter! and for thy theme,
 Take now the enclosing theme of all—the solvent and the setting;
Love, that is pulse of all—the sustenance and the pang;
 The heart of man and woman all for love;
 No other theme but love—knitting, enclosing, all-diffusing love.
 O, how the immortal phantoms crowd around me!
 I see the vast alembic ever working—I see and know the flames that heat
 the world;
 The glow, the blush, the beating hearts of lovers,
 So blissful happy some—and some so silent, dark, and nigh to death:
Love, that is all the earth to lovers—*Love*, that mocks time and space;
Love, that is day and night—*Love*, that is sun and moon and stars;
Love, that is crimson, sumptuous, sick with perfume;
 No other words, but words of love—no other thought but love.

6.

- III. Blow again, trumpeter—conjure war's wild alarums.
 Swift to thy spell, a shuddering hum like distant thunder rolls;
 Lo! where the arm'd men hasten—Lo! 'mid the clouds of dust, the glint of
 bayonets;
 I see the grime-faced cannoniers—I mark the rosy flash amid the smoke—
 I hear the cracking of the guns:
 —Nor war alone—thy fearful music-song, wild player, brings every sight
 of fear,
 The deeds of ruthless brigands—rapine, murder—I hear the cries for help!
 I see ships foundering at sea—I behold on deck, and below deck, the terrible
 tableaux.

7.

- IV. O trumpeter! methinks I am myself the instrument thou playest!
 Thou melt'st my heart, my brain—thou movest, drawest, changest them,
 at will:
 And now thy sullen notes send darkness through me;
 Thou takest away all cheering light—all hope:
 I see the enslaved, the overthrown, the hurt, the opprest of the whole earth;
 I feel the measureless shame and humiliation of my race—it becomes all
 mine;
 Mine too the revenges of humanity—the wrongs of ages—baffled feuds and
 hatreds;
 Utter defeat upon me weighs—all lost! the foe victorious!
 (Yet 'mid the ruins Pride colossal stands, unshaken to the last;
 Endurance, resolution, to the last.)

8.

- V. Now, trumpeter, for thy close,
 Vouchsafe a higher strain than any yet;
 Sing to my soul—renew its languishing faith and hope;
 Rouse up my slow belief—give me some vision of the future;
 Give me, for once, its prophecy and joy.

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 A vigor more than earth's is in thy notes!
 Marches of victory—man disenthral'd—the conqueror at last!
 Hymns to the universal God, from universal Man—all joy!
 A reborn race appears—a perfect World, all joy!
 Women and Men, in wisdom, innocence and health—all joy!
 Riotous, laughing bacchanals, fill'd with joy!
 War, sorrow, suffering gone—The rank earth purged—nothing but joy left!
 The ocean fill'd with joy—the atmosphere all joy!
 Joy! Joy! in freedom, worship, love! Joy in the ecstasy of life!
 Enough to merely be! Enough to breathe!
 Joy! Joy! all over Joy!

The Philadelphia Orchestra programme book of March 3, 4, 1905, contained this explanatory note: "Though in one movement the Fantasy has five distinct sections. Moderato molto tranquillo, arpeggic chords in muted strings and harp precede the song, in solo trumpet, tranquillo molto, of the leading melody of the work, which is later taken up by violins in octaves. What is evidently the second section begins after a pause, poco più moto, amoroso, with a languorous melody of the strings, wherein the wood-wind presently joins; the whole orchestra carries it on with great increase of speed and power. The third section opens Allegro con molto fuoco with rapid chords of trumpet, strings, and chords [*sic*]. A strain of a familiar American war-song is heard in high flutes, Allegro marziale. The main theme is borne by the brass. Later, molto meno mosso, is a solo, espressivo, in the English horn, with a counter-melody in the 'cellos. The fourth section, adagio lamentoso, has a solo quasi recitative in the

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bass clarinet, answered by choir of strings. The fifth section returns to the original melody in full orchestra, largamente. An episode grazioso quasi scherzando leads, sempre più animato, to the closing climax, allegro molto e con spirito."

SECOND EPISODE FROM LENAU'S "FAUST": THE DANCE IN THE VILLAGE TAVERN (MEPHISTO WALTZ) FRANZ LISZT

(Born at Raiding, near Oedenburg, October 22, 1811; died at Bayreuth, July 31, 1886.)

The Faust legend suggested several musical compositions to Liszt. Goethe's poem inspired the "Faust" Symphony for orchestra and male chorus (1853-57), and Lenau's poem * called into being these pieces:—

1858-59, two episodes from Lenau's "Faust" for orchestra: (1) "Der nächtliche Zug," (2) "Der Tanz in der Dorfschenke" (Mephisto Waltz).

1880, second Mephisto Waltz for pianoforte. 1881, second Mephisto Waltz for orchestra. 1881, third Mephisto Waltz for pianoforte. 1883, Mephisto Polka for pianoforte. 1885, fourth Mephisto Waltz for pianoforte (MS.).

The first Mephisto Waltz was arranged by the composer for the pianoforte for two and for four hands. The second Mephisto Waltz, which has been characterized as a waltz in augmented seconds, was dedicated to Saint-Saëns, the third to Marie Jaëll-Trautmann, the Mephisto Polka to Lina Schmalhausen. About sixty measures of the fourth waltz exist in the manuscript at the Liszt Museum in Weimar. They are of an andantino movement, and were written at Rome and Budapest. It appears from a letter written by Liszt in 1885 that Alfred Reisenauer orchestrated the third waltz: "I beg you (Reisenauer) to send me here in manuscript your capital orchestration of the third Mephisto Waltz. Don't take the trouble to alter anything in this manuscript or to write anything new: send it to me just as I have seen it. When it has been copied, the printed edition will follow, with the name of Reisenauer attached to it."

* *

It was the earnest wish of Liszt that the two "episodes" from Lenau's "Faust" should be played together. He wrote Franz Brendel from Rome in 1862: "The publication of Lenau's two 'Faust Episodes' . . . Schubert might undertake according as he sees fit. I am rather indifferent as to whether the piano arrangement or the score appear first; but the *two pieces* must appear simultaneously, the 'Nächtlicher Zug' as No. 1 and 'Mephisto Walzer' as No. 2. There is no thematic connection between the two pieces, it is true; but, nevertheless, they

* Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. "Faust" was begun at Vienna in 1833, and the "Tanz" episode and three other episodes were written in that year. Other portions were written at Stuttgart, Neustädter Bade, Weinsberg, and in Vienna. The poem was completed in December, 1835. It was published at Stuttgart in 1836 as "Faust," not as "Faust Pictures," a title considered and approved by Lenau in 1834.

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belong together, owing to the contrast of ideas. A *Mephisto* of that species could proceed only from a *poodle* of that species!"

He wrote Max Erdmannsdörfer, court conductor at Sondershausen, from Weimar in 1873: "On Sunday, September 28, I shall have the pleasure of thanking you personally in Sondershausen for arranging and carrying out the extraordinary concert programme. It is my special wish that the two Faust episodes should not be separated, even at the risk of wearying the public for a few minutes with the 'Nächtlicher Zug.' But this piece does not appear to me altogether so bad."

But the "Mephisto" Waltz is almost always played without reference to the companion piece, which, indeed, is seldom heard. A Frenchman, Henri Rabaud (born at Paris in 1873 and *prix de Rome* of 1894), translated this "Nocturnal Procession" of Lenau into a symphonic poem, "La Procession Nocturne," which was produced at a Colonne concert, Paris, January 8, 1899, performed at Cincinnati by Mr. Van der Stucken's orchestra, December 1, 1900, and performed in Boston at a concert of the Boston Orchestral Club, January 7, 1903.

Lenau, in this episode of his "^{**}Faust," pictures a marriage feast at a village tavern. There is music, there is dancing. Mephistopheles, dressed as a hunter, looks in at the tavern window, and beckons Faust to enter and take part in the sport. The fiend assures him that a damsel tastes better than a folio, and Faust answers that for some reason or other his blood is boiling. A black-eyed peasant girl maddens him at first sight, but Faust does not dare to greet her. Mephistopheles

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laughs at him, "who has just had it out with hell, and is now shame-faced before a woman." The musicians do not please him, and he cries out: "My dear fellows, you draw a sleepy bow. Sick pleasure may turn about on lame toes to your waltz, but not youth full of blood and fire. Give me a fiddle: it will sound otherwise, and there will be different leaping in the tavern." And Mephistopheles plays a tune. There is wild dancing, so that even the walls are pale with envy because they cannot join in the waltz. Faust presses the hand of the dark girl, he stammers oaths of love. Together they dance through the open door, through garden and over meadow, to the forest. Fainter and fainter are heard the tones of the fiddle: they are heard through songs of birds and in the wondrous dream of sensual forgetfulness.

The basses begin the waltz rhythm with long-continued empty fifths, while the first violins indicate the rhythmic movement of the chief theme, to the full enjoyment of those that are enamoured with "realistic" dissonances. The chief theme is characterized Rustico, marcato. The dance grows wilder and wilder. An amorous waltz tune is then given to the solo 'cello. The oboe has a seductive air to a fantastic tremolo figuration of the strings. Mephistopheles triumphs, and shrieks with glee in his mockery of Faust's love ecstasy. There are two endings to the piece. The earlier version ends fortissimo, the later dies gradually away in illustration of the line that Liszt adds as a motto:—

"Und brausend verschlingt sie das Wonnemeer."

* * *

This waltz met in certain cities with strongly-worded opposition. When it was played in London, a leading critic wrote: "We should demand its prosecution under Lord Campbell's Act, especially when accompanied by explanatory remarks, but for its unutterable ugliness." And when Mr. Theodore Thomas produced it in Boston (October 10, 1870) Mr. J. S. Dwight allowed that it was "positively devilish." "Such music is simply diabolical, and shuts out every ray of light and heaven, from whence music sprang." But Mr. Thomas continued to play the waltz here, and it has been played at Symphony Concerts (1887, 1893, 1894, 1897, 1902).

OVERTURE, "THE ROMAN CARNIVAL," OP. 9 . . . HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," dedicated to Prince de Hohenzollern-Hechingen, was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic concert, led by Mr. Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony."

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The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini," which was originally in two acts. It was produced at the Opéra, Paris, on September 10, 1838, when Duprez took the part of the hero, and Julie Aimée Dorus-Gras the part of Teresa. The text was written by Léon de Wailly and Auguste Barbier. The music was then thought so difficult that there were twenty-nine full rehearsals. The opera failed dismally. There were three performances in 1838, four in 1839. The opera, with a German text, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mrs. Milde as the heroine. Berlioz was not able to be present. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace*." The opera failed at London on June 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage of its condemnation." Some say there was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,—that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julienne-Dejean and Nantier-Didiée, and Tamberlik, Formes, and Tagliafico. The opera was revived by von Bülow at Hannover in 1879 and afterward at other German cities, as Leipsic (1883), Dresden (1888), Carlsruhe. The original translation into German was by A. F. Riccius. The one used later was made by Peter Cornelius, the composer.

The story has been condemned as weak and foolish. It is also purely fictitious.* It is enough to say in explanation of this overture that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an

* It is true that there was a Giacompo Balducci at Rome, the Master of the Mint. Cellini describes him, "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa.

The overture begins, *allegro assai con fuoco*, with the chief theme, which is taken from the saltarello,* danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in *forte* by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an *Andante sostenuto* in 3-4 time. The English horn sings against a *pizzicato* accompaniment the melody of *Benvenuto* at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the *Allegro vivace*. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomime of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of *Benvenuto* returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings.

* Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semi-circle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachantz*." The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" Symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).

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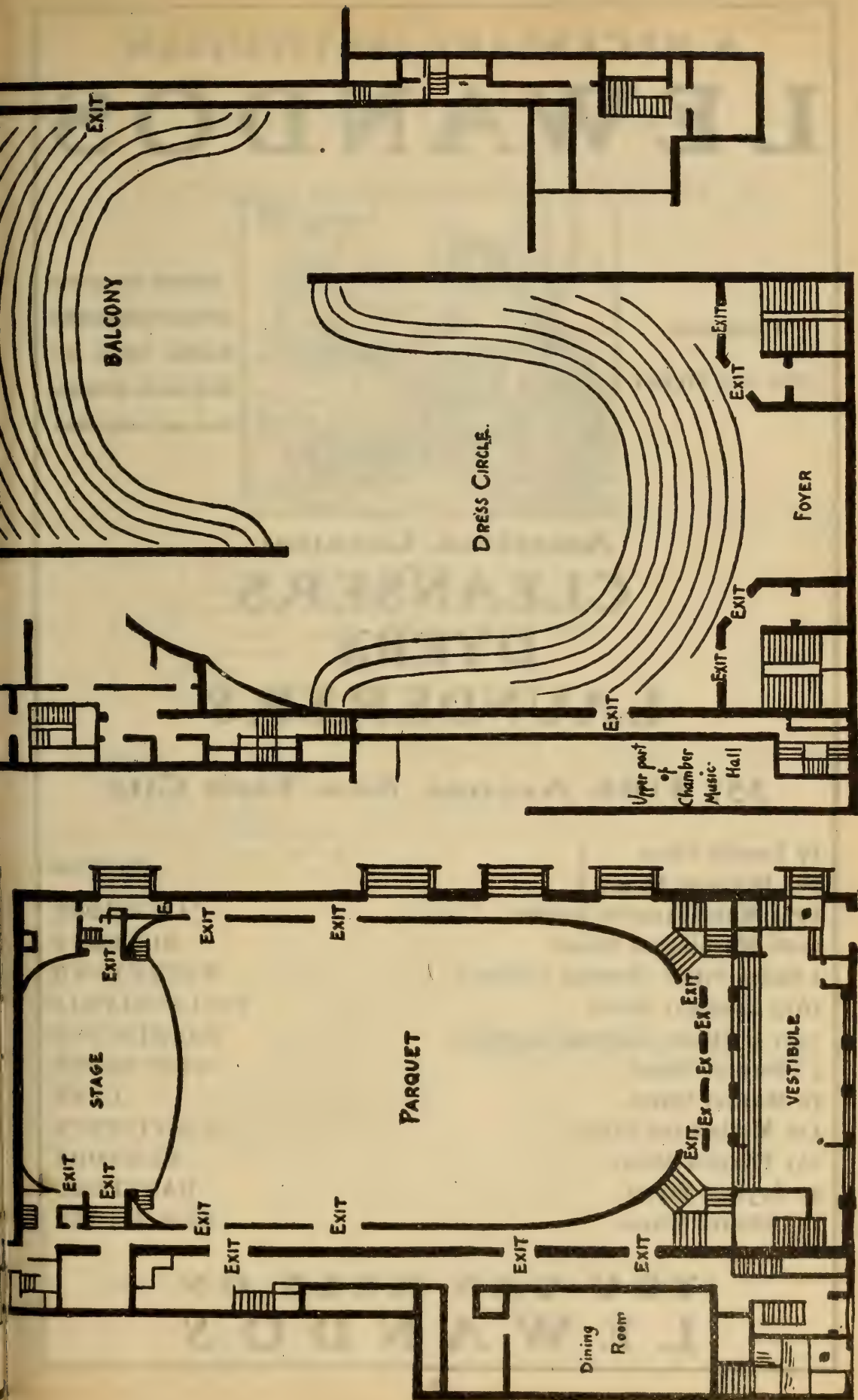
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Bach Suite No. 2, in B minor, for Flute and Strings
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- I. Overture: Largo; Allegro.
- II. Rondo: Allegretto espressivo.
- III. Sarabande: Andante.
- IV. Bourrée I. and Bourrée II.: Allegro molto.
- V. Polonaise with Double: Moderato.
- VI. Minuet.
- VII. Badinerie: Presto.

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J. Haydn Symphony in D major (B. & H., No. 2)

- I. Adagio; Allegro.
- II. Andante.
- III. Menuetto; Trio.
- IV. Allegro spiritoso.

Mozart Overture to the Opera, "The Magic Flute"

Beethoven Symphony No. 8, in F major, Op. 93

- I. Allegro vivace e con brio.
 - II. Allegretto scherzando.
 - III. Tempo di menuetto.
 - IV. Allegro vivace.
-

There will be an intermission of ten minutes before the Beethoven symphony.

OVERTURE (SUITE) No. 2, IN B MINOR, FOR FLUTE AND STRINGS.

JOHANN SEBASTIAN BACH

(Born at Eisenach, March 31, 1685; died at Leipsic, July 28, 1750.)

This suite is one of four which were probably composed during Bach's stay at Cöthen (1717-23), whither he was called as chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable, well-educated young man, who had travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpsichord. Furthermore, he had an agreeable bass voice, and was more than an ordinary singer. Bach said of him, "He loved music, he was well acquainted with it, he understood it." The music at the court was chiefly chamber music, and here Bach passed happy years. The indefatigable Spitta was not able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers; but the "Bach-Jahrbuch" of 1905 contains a learned and interesting essay on Bach's orchestra at Cöthen and the instruments that survived the players. This essay is by Rudolf Bunge, Privy Councillor at Cöthen. Spitta was unable to find any material for a description of the court orchestra and choir. We now know the names of the musicians at the court and what salaries were paid. Thus Bach as chapel-master received thirty-three thalers and twelve groschen a month.

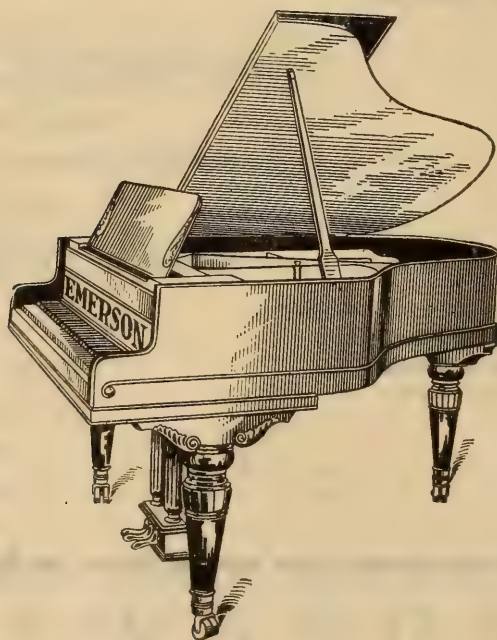
The edition used at this concert was arranged by Hans von Bülow from "the new Munich edition" for performances in Berlin and Hamburg in 1892. (Von Bülow died at Cairo in 1894.)

I. The first movement of this suite, in B minor, the Overture, begins

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with a largo in 4-4, which is followed by a four-part tonal fugue, allegro, 2-2. The fugue leads to a slow movement in 3-4, which, as has been said, was marked "lentement" by Bach. This slow movement is omitted by von Bülow.

II. Rondo (Rondeau), "allegretto espressivo" (Franz has "allegro"), 2-2. The rondeau is in music what the rondeau or rondel was in French poetry of the twelfth and thirteenth centuries. The chief characteristic is the return of some pregnant thought, a recurring refrain. The musical form was in 3-4 or in 2-2 or 4-4. The first section was so contrived that it could furnish the end. The reprises were usually three or four in number. J. G. Walther said in his "Musical-isches Lexicon" (1732) that the exact number of measures in a rondeau was not determined, "but the first clause must not be either too long or too short; for when it is too long, it annoys the ear by frequent repetition; and when it is too short the *chute* or fall is not clearly noticed. Eight measures may well be chosen; but they must be very pretty, so that one will be glad to hear them five or six times. And this first section is called Rondeau because it goes about in a circle; the remaining repetitions or other sections are not repeated." According to Johannes Mattheson (1737) the rondeau awakens cheerfulness. "The 136th Psalm is nothing but a Rondeau. Luther names it a Litany. I do not know whether this kind of melody is often used for dancing; but it is used for singing and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or better a constant confidence; at least the Rondeau portrays admirably this disposition of the soul." Rousseau thought it ridiculous to put into a rondeau "a general thought limited by an exception particular to the state of him that speaks." Marcel once exclaimed, "How many things there are in a menuet!" Others found many things in a Rondeau.

III. Sarabande [von Bülow adds "(Canon)"], andante, 3-4. Flute and solo violoncello are in canon. First violins and violas are muted. The Sarabande, Sarabànda, Zarabanda, was a dance that appeared for the first time, it is said, about 1588, at Seville. According to some the name was taken from Sara Candar, a Spanish woman who was the first to dance it in France. Others say it was derived from the Spanish word *sarao*, a ball; others, that it came from the Saracens. If it be true that the dance was introduced into Portugal in 1586, the date of its appearance at Seville is undoubtedly erroneous. Indeed, there is much confusion concerning the origin. The dance itself has

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been traced to the twelfth century, and some see in it a survival of that naughty dance, the Greek cordax; but Father Mariana, who looked at it skew-eyed, and characterized it as "pestiferous," insisted that it received its name at Seville from "a devil in the form of a woman." Some remind us that "Zarabanda" also means "noise." The dance was for a long time exceedingly popular in Spain and beyond the Pyrenees. At first it was usually danced by women to the guitar. "Sometimes flutes and harps sustained the notes of the guitar and accompanied the song and dance. Dancers sometimes performed the Saraband accompanying themselves with guitar and voice." The dance was in favor at the courts of France and England. Kings, dukes, and princesses delighted in it.

The popularity died out after the seventeenth century, but the sarabande was still danced in certain old French operas, and in 1881 Miss Laura Fonta revived it at a private ball in Paris with great success for the moment. The word itself has passed into popular allusion and slang. The Spaniards liken things of little importance to the couplets of the sarabande: "No importar las copias de la Zarabanda"; and with Regnard "to dance the sarabande of five steps" is like "to play the oboe," a euphemism for "to be hanged." The dance was generally in 3-4, but it is often found in 3-2 in instrumental music. It was generally a slow and stately dance, although Thomas Mace wrote in 1676: "The Serabands of the shortest triple time, and more toyish and light than the Corantoes." Mattheson found it awakened awe in the soul. He admitted that in the dance itself there was a certain cheerfulness, yet there were no running notes, because "die grandezza" could not brook them, but stiffly preferred seriousness to be maintained. The tune usually began on the third beat and ended on the first.

IV. Bourrée I., allegro molto, 2-2; Bourrée II., 2-2. These were intended to be played like a menuet and trio. In the first Bourrée the flute is silent. The dance itself probably originated in Auvergne, but some give Biscay as its home. Walther describes it as composed of two equal sections, each of eight beats: "The first has indeed only four, but it is played twice; the second has eight and is repeated." Mattheson found it created contentment and affability, and incited "a nonchalance and a recklessness that were not disagreeable." The dance was introduced at the French court under Catherine de Medici in 1565, but it was inherently a dance of the people, accompanied by song. It may still be seen in Auvergne. At the court the dancers stood opposite each other, and there were various steps, the *pas de bourrée*, the *pas de fleurets*, the *pas de bourrée ouvert*, the *pas de bourrée emboîté*. It was danced in short skirts, and Marguerite of Valois liked it, for her feet and ankles and legs were famous for their beauty. It was danced at the court until the end of Louis XIII.'s reign. There it was a mimetic dance. "The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy."

V. Polonaise, with double (or trio), moderato, 3-4. Walther does not mention this dance in his "Musicalisches Lexicon" (1732), but Mattheson (1737) recognizes it, and says that one should judge of its usefulness by seeing it danced, not by hearing it sung. The polonaise is more of a stately procession than a dance. "It is characteristic of the country where we find united oriental splendor and gravity with the proud spirit of an independent Western race. Opened by the

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couples of highest rank, it takes in the whole company, aged men and women, children, high dignitaries, magistrates, none too solemn or careworn to be excused this beautiful exercise of etiquette. The promenade is broken by curtsies. One of its features—that of the man giving up his partner as soon as another comes to claim her—was originally a symbol of the equal rights of all nobles in the state. The new claimant for a lady's hand in the dance must clap his hands after bowing before her. This is the signal to the dancer in possession, who is obliged to give up the lady with apparent politeness; but he retires to a corner and meditates reprisals."

The custom of opening a ball with a polonaise has been introduced in many European courts, but not in France. There was an attempt at Paris in May, 1890, to introduce the dance at private parties. (The name polonaise is sometimes given to a sort of Russian mazurka danced in the form of a cotillion.) Théophile Gautier described in 1866 a polonaise at the Winter Palace, St. Petersburg: "The cortège of brilliant uniforms goes on increasing—a nobleman leaves the hedge and takes a lady by the hand, and this new couple take their place in the procession and keep step with the leader. It must be difficult to walk thus under the fire of a thousand and possibly ironical eyes. Military dress does much for the men, but how different for the women! Most of them walk to perfection, and it is an exceedingly rare art, that of walking gracefully and simply while being watched; more than one great play-actress has never understood it." In the trio of this polonaise by Bach the flute has a florid obbligato to the violas and then the violoncellos.

VI. Menuet, 3-4. The flute is silent.

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin

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was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—“a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet.”

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet, and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229-246 (Paris, 1895).

VII. Badinerie, Presto (Franz preferred "allegro"), 2-4. It takes the place of the customary final gigue. "Badinerie, as 'Badinage': foolery, foppery, toying, tumbling, juggling, any kind of apish gambling" (Randle Cotgrave's "French and English Dictionary," second edition, London, 1673).

SYMPHONY IN D MAJOR (B. & H., No. 2) JOSEF HAYDN
(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony is the twelfth which Haydn composed in England for Salomon. It was first performed May 4, 1795, in the large hall of the King's Theatre. The programme was as follows:—

PART I.

MS. Ouverture (Symphony)	Haydn
Song	
Sung by Sig. ROVEDINO	
Concerto for Oboe	Ferlendis
Played by Sig. FERLENDIS, of Venice (His first appearance in London)	
Duet	Haydn
Sung by Mad. MORICELLI and Sig. MORELLI	
New Overture (Symphony)	Haydn

PART II.

Military Symphony	Haydn
Song	
Sung by Mad. MORICELLI	
Concerto for Violin	Viotti
Played by Mr. VIOTTI	
Scena Nuova	Haydn
Sung by Mad. BANTI	
Finale	

The terms "overture" and "symphony" were loosely used by programme makers of that period. Many of Haydn's symphonies played during his visits to London were announced as "overtures," although the music-lexicons of the eighteenth century do not speak of the terms

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as synonymous. Thus, in the programme above, the first "overture" was the first movement of Haydn's "Military" Symphony, and the other movements were played at the beginning of Part II. of the programme. (For many years symphonies were thus divided. Thus Hanslick tells us that at Vienna, in 1839, the first two movements of Schubert's Symphony in C were separated from each other by an aria from "Lucia di Lammermoor," sung by Miss Tucek.) The "new overture" at the end of Part I. was the Symphony in D (B. & H., No. 2). The concert was most successful. Haydn wrote in his diary: "The hall was filled with a picked audience. The whole company was delighted, and so was I. I took in this evening four thousand gulden (about two thousand dollars). One can make as much as this only in England." It was Haydn's last benefit concert in London.

Haydn was not pleased with Banti's singing. "She sang very scanty" is his criticism confided to the diary; yet Brigida Giorgi, who married the dancer Bandi (or Banti, as he was generally named), was one of the most distinguished singers of the eighteenth century. There is a dispute about her birthplace and birth-year. She was probably born at Crema in 1759. She wandered about, poverty-stricken, in her youth. In Paris she was heard singing in a café, or in the street near a café, by de Vismes, who recognized the beauty of her voice and engaged her for an opera-buffa troupe. Her success was immediate, and she triumphed in the chief theatres of Europe. Giardini was asked about her before she arrived in London: "She is the first singer in Italy, and drinks a bottle of wine every day." The Earl of Mount Edgumbe, an experienced and discriminative critic, declared her to

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be the most delightful singer he ever heard. "But, though she had the best masters, she was an idle scholar, and never would apply to the drudgery of her profession; but, in her, genius supplied the place of science, and the most correct ear with the most exquisite taste enabled her to sing with more effect, more expression, and more apparent knowledge of her art than many much better professors. She never was a good musician, nor could sing at sight with ease; but having once learnt a song, and made herself mistress of its character, she threw into all she sung more pathos and true feeling than any of her competitors. Her natural powers were of the finest description. Her voice, sweet and beautiful throughout, had not a fault in any part of its unusually extensive compass." This daughter of a gondolier made large sums of money. Composers wrote operas for her. She lived gayly, and in 1806 she died in the poorhouse at Bologna. After her death they opened her body to find out the reason of the extraordinary power of her voice: they found that she had unusually large lungs.

* *

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland, —an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterhazy. But Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterházy, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look askant at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until, in 1815, he died in his own house. He was buried in the cloister of

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Mr. HEINRICH WARNKE, Violoncello

.. Programme ..

- | | |
|-------------------|--|
| 1. CLAUDE DEBUSSY | Quartet for two Violins, Viola, and Violoncello, G minor, Op. 10 |
| 2. SCHUBERT | Trio for Piano, Violin, and Violoncello, B-flat major, Op. 99 |
| 3. MOZART | Quintet for Clarinet, two Violins, Viola, and Violoncello, A major (Köchel, No. 581) |

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Westminster Abbey. William Gardiner described him as "a finished performer: his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for "the many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In his last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance. Beethoven wrote his epitaph in a letter to Ries: "The death of Salomon pains me deeply, for he was a noble man, whom I remember from childhood."

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord," Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the critics preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums,—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

* * *

This symphony is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement begins with a slow introduction, Adagio, D minor, 4-4, which opens fortissimo with the whole orchestra in unison and octaves. The main body of the movement, Allegro, D major, 2-2, begins with the announcement of the first theme by the strings. Passage-work follows, and soon has the appearance of a subsidiary theme, ending in E major. The first theme is repeated (A major) by the strings and some of the wood-wind instruments. There is more passage-work, and a conclusion theme brings the first movement to a close. The place of a true second theme is taken by the repetition of the first theme in the dominant. The first part is repeated. The free fantasia is rather long, and is based chiefly on figures from the first theme and the conclusion theme. The third part begins regularly, and its relation to the first part is orthodox

II. The second movement, Andante, G major, 2-4, is in the form of a slow rondo on a chief theme with episodic subsidiaries.

III. The minuet, D major, 3-4, belongs to the class of fast symphonic minuets. The trio is in B-flat major.

IV. The last movement, Allegro spiritoso, D major, 2-2, is in regular and well-developed sonata form. The violins give out the first theme, which is of a rustic nature, over a tonic organ-point in the bass. This theme is repeated an octave higher over the same organ-point and with a new counter-theme for second violins. The second theme is of a more cantabile nature. It enters unexpectedly in B minor, but is soon at home in A major. The free fantasia is comparatively short, but the third part of the movement is followed by a long and brilliant coda.

OVERTURE TO THE OPERA, "THE MAGIC FLUTE."

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Emanuel Johann Schikaneder, the author of the libretto of "The Magic Flute," was a wandering theatre director, poet, composer, and play-actor. Vain, improvident, shrewd, a bore, he nevertheless had good qualities that won for him the friendship of Mozart. In 1791 Schikaneder was the director of the Auf der Wieden, a little theatre where comic operas were performed, and he no doubt would have made a success of his venture, had he curbed his ambition. On the verge of failure, he made a fairy drama out of Wieland's story, "Lulu, or the Enchanted Flute." He asked Mozart to write the music for it. Mozart, pleased with the *scenario*, accepted the offer and said: "If I do not bring you out of your trouble, and if the work is not successful, you must not blame me; for I have never written magic music." Schikaneder had followed closely Wieland's text; but he learned that Marinelli, a rival manager, the director of the Leopoldstadt Theatre, thought of putting upon the stage a piece with the same subject. So he hurriedly, and with the assistance of an actor named Gieseke, modified the plot, and substituted for the evil genius of the play the high priest Sarastro, who appears to be the custodian of the secrets and the executor of the wishes of the Masonic order.

Certain writers have found a deep and symbolical meaning in the most trivial dialogue and even in the music of the overture. Some have gone so far as to regard the opera as a symbolic representation

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of the French Revolution. To them the Queen of Night is the incarnation of Royalty. Pamina is Liberty, the daughter of Despotism, for whom Tamino, the People, burns with passionate love. Monostatos is Emigration; Sarastro is the Wisdom of the Legislature; the priests represent the National Assembly.

Mozart saw nothing in the text but the libretto of a magic opera. Goethe and Hegel were equally blind. The former once wrote of the text, "The author understood perfectly the art of producing great theatrical effects by contrasts," and Hegel praised the libretto highly for the mixture of the common and the supernatural, for the episodes of the tests and the initiations.

Schikaneder knew the ease with which Mozart wrote; and he also knew that it was necessary to keep watch over him, that he might be ready at the appointed time. Mozart's wife was then in Baden. Schikaneder therefore put Mozart in a little pavilion which was in the midst of a garden near his theatre. The music of "The Magic Flute" was written in this pavilion and in a room of the casino of Josephsdorf. Mozart was deep in doleful dumps when he began his task, and Schikaneder surrounded him with members of his company. It was long believed that the composer was then inspired by the beautiful eyes of the singing woman, Gerl, but the story may rest on no better foundation than the one of the Mrs. Hofdaemmel tragedy, which even Otto Jahn thought worthy of his investigation.

Schikaneder made his proposal early in March, 1791. The overture was composed September 28, 1791. On September 30 of that year "Die Zauberflöte," a grand opera in two acts, was produced at the Auf der Wieden Theatre. The cast was as follows: Sarastro, Gerl; Tamino, Schack; Queen of Night, Mme. Hofer; Pamina, Miss Gottlieb; Papageno, Schikaneder; Monostatos, Nouseul. Mrs. Gerl took the part of the "Third Lady" and "An Old Woman." Mozart conducted the first two performances.

Mme. Hofer, who was the Queen of Night, was born Josepha Weber, and was the sister-in-law of Mozart. She was married a second time to a bass named Meyer, and died in 1820. Mozart described her in 1781 in a letter to his father as a lazy, rude person, who was "thick back of her ears." She was not a good musician, but she certainly had a high and flexible voice, for Mozart wrote the music of the Queen of Night for her and an aria, "Schon lacht der holde Frühling" (1789), for her to introduce in "Der Barbier von Seviglien." Yet Schröder, who heard her in 1791 as Oberon, referred to her as "a very disagreeable singer, whose voice is not high enough for this part, so that she stretches her mouth from ear to ear" (Meyer's "Schröder," II., I., p. 85).

Anna Gottlieb was a Viennese, born in 1774. She was the Barberina in "The Marriage of Figaro," and Schikaneder then engaged her. In 1792 she became the first singer at the Leopoldstadt Theatre. She lived to take part in the Mozart Festivals at Salzburg (1842) and at Vienna (1856).

Franz Gerl, a celebrated bass, was one of those who sang Mozart's Requiem in the chamber of the dying composer, and, when they came to the first measures of the "Lacrimosa," Mozart began to weep and he put down the music. Gerl composed a little with Schack. Living at Brünn, he brought out some of his operettas. He died in Mannheim. Benedict Schack (1758-1826) was a Bohemian, and he studied

medicine as well as music, until in 1780 he was chosen director of Prince Carolath's orchestra. About 1784 he joined Schikaneder's company, and composed operas for his manager both in Regensburg and in Vienna. Mozart and he were thick friends. In 1793 Schack went as a tenor to Gratz and a few years afterward to Munich, where he died. His voice was described as a beautiful, sonorous, flexible, true tenor. He was an accomplished singer, but nothing of an actor.

The opera disappointed the Viennese at first, and Mozart was cut to the quick. The cool reception was not due to the character of the subject; for "magic plays" with music of Viennese composers, as Wenzel Müller, were very popular, and "The Magic Flute" was regarded as a *Singspiel*, a "magic farce," with unusually elaborate music. The report from Vienna that was published in Kunzen and Reichardt's music journal, *Studien für Tonkünstler und Musikfreunde* (Berlin, 1793, p. 79), tells the story: "The new machine-comedy, 'The Magic Flute,' with music by our Kapellmeister Mozard [*sic*], which was given at great expense and with much sumptuousness, did not meet with the expected success, for the contents and dialogue of the piece are utterly worthless." But Schikaneder was obstinate in his faith, and the opera soon became the fashion, so that the two hundredth representation was celebrated at Vienna in October, 1795. "The Magic Flute" made its way over the continent. The libretto was translated into Dutch, Swedish, Danish, Polish, Italian. Paris knew the opera in 1801 (August 23) as "Les Mystères d'Isis." The first performance in London was May 25, 1819, in Italian.

Mozart's operas have met with little favor in Italy. "The Magic Flute" met with scanty recognition in Milan in 1816, and it failed at Florence in 1818.

The first performance of "The Magic Flute" in Boston was on January 11, 1860 (in Italian), when Mme. Colson was Astrifiammente, the Queen of Night. Later performances: 1864, October 18, Johanna Rotter (in German); 1873, October 31, Ilma di Murska (in Italian); 1882, May 11, Etelka Gerster (in Italian); 1902, March 13, 22, Marcella Sembrich (in Italian); 1903, April 2, Mme. Sembrich (in Italian); 1904, April 6, Mme. Sembrich (in German; Mr. Mottl, conductor).

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Mozart died shortly after the production of "The Magic Flute," in deep distress. This opera with the music of his Requiem was in his mind until the final delirium. The frivolous and audacious Schikaneder, "sensualist, parasite, spendthrift," filled his purse by this opera, and in 1798 he built the theatre An der Wien. On the roof he put his own statue, clothed in the feather costume of Papageno. His luck was not constant, and in 1812 he died in poverty.

* *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, and strings.

The overture begins Adagio, with three fortissimo E-flat major chords for full orchestra, "which have some hidden Masonic significance." The chief movement is a brilliant and elaborate fugue, which is treated with orchestral freedom. About the middle of its development it is interrupted by the "Masonic" E-flat major chords which were heard at the beginning. "These chords are the only thing in the overture that reappears in the opera; yet the work is by no means open to the charge of musical irrelevancy, for the theme of the fugue is eminently suggestive of the lively character of Papageno, the bird-catcher. The overture to 'The Magic Flute' was probably the one Rossini had in mind when he once said: 'I've been trying for months to write some fugued overtures *à la* Mozart; but I've had to tear them all up, the great model is too overpowering! Mine were all detestable.'"

There has always been since 1791 discussion concerning the treatment of Masonic thoughts and rites in "The Magic Flute," both in the text and the music. Jahn had a firm belief that "the dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his [Mozart's] intense devotion to the Masonic idea. A clear indication of this devotion was given in this overture to the initiated, but in a way that shows how well he distinguished between Masonic symbolism and artistic impulse."

Mozart's devotion to Masonry is well known, and he may have been inspired by Masonic thoughts when he wrote the overture. He may have anticipated Herder and Ulibischeff and endeavored to express the idea of a struggle between light and darkness. It is highly probable, however, that he was chiefly concerned with making music. As Henri Lavoix says in his "Histoire de l'Instrumentation": "Here the master, wishing, so to speak, to glance back and to give a final model of the old Italian and German overtures with a counterpointed theme, which had served, and still served, as preface to many operas, pleased himself by exhibiting the melodic theme that he had chosen, in all its forms, adorned with the riches of harmony and instrumentation. The result of this marvellous work of the carver is one of the most perfect instrumental compositions ever produced by human genius. Yet no one can establish the slightest resemblance between the overture and the grotesque magic piece on which Mozart lavished the most precious treasures of his prodigious imagination."

The theme of the fugue is not unlike one in a sonata in B-flat major, that Clementi played in 1781 before the Emperor Joseph in Mozart's

presence; it also resembles the subject of an orchestral "symphony" in J. H. Rolle's cantata, "The Resurrection of Lazarus" (Leipsic, 1779), which Mozart probably never saw or heard. Fugue subjects were common property, and they were often wandering melodies. The more important question was, "What did the composer do with his theme after he caught it?" The solemn chords that open and interrupt the overture may suggest the knocking of those seeking initiation, or they may recall "the probation which must be undergone by those who engage in the search for a higher light." They are effective without explanation. As Jahn well said: "The true triumph of genius consists in having created a work which, wholly apart from scholarship or esoteric meaning, produces by its perfection an irresistible effect on the musical mind, animating it to more active endeavor and lifting it to an atmosphere of purest serenity."

"The overture of 'The Magic Flute,' which will for centuries to come still ravish the ear: that sportive, happy wonder-child—shedding light and joy, it will ever soar skyward, in spite of fog and utter darkness."—*Robert Schumann*.

"Mozart, whom no one will accuse of melodic poverty, pursued for a long time the chimera of instrumental music without 'melody.' The overture of 'Così fan tutte' was an unfortunate attempt in this respect; for the absence of 'melody' is cruelly felt. The overture of 'Don Giovanni' is a compromise. In the overture to 'The Magic Flute' the problem was solved—not a bit of straight cantabile, a prodigious complexity, and as a result, clearness, fascination, irresistible effect. It is a *tour de force* which Mozart only could have accomplished."—*Camille Saint-Saëns*.

SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . . LUDWIG VAN BEETHOVEN
(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October, 1812." Glöggel's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same

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periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he completed the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman, of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, he visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterward in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* * *

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]),

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

List of Works performed at these Concerts during the Season of 1906-1907.

BACH Suite in B minor, for Flute and String Orchestra

BEETHOVEN Symphony in F, No. 8

BRAHMS

Symphony No. 1.

Academic Festival Overture.

Concerto No. 2, for Pianoforte.

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ELGAR Overture, "In the South"

GLAZOUNOFF Symphony in B-flat major, No. 5
(First time in New York.)

HAYDN Symphony in D major (B. & H., No. 2)

MOZART Overture, "The Magic Flute"

RIMSKY-KORSAKOFF . . . Overture to the Opera, "The Betrothed
of the Tsar"

GEORG SCHUMANN. Variations and Double Fugue on a Merry Theme

RICHARD STRAUSS

Symphonia Domestica, Op. 53 (in one movement).

Tone-poem, "Don Juan" (after N. Lenau).

STRUBE Concerto in F-sharp minor, for Violin and Orchestra
MR. T. ADAMOWSKI

WAGNER Overture to the Opera "Rienzi"

WEBER

Overture to "Oberon."

Overture to "Der Freischütz."

sung by Mrs. Milder-Hauptmann,* Siboni,† and Weinmüller;‡ this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

This symphony was first played in Boston at an Academy concert on December 14, 1844. The first performance in America was by the Philharmonic Society of New York on November 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, *Allegro vivace e con brio*, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. *Allegretto scherzando*, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. *Tempo di menuetto*, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet, or that of a slow and pompous minuet, so that the movement should be to the

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süssmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann, whom Beethoven once honored by calling him "stupid ass!" She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

† Giuseppe Siboni, born January 27, 1780, at Forlì, died at Copenhagen, March 29, 1839, as conductor of the opera-house and director of the Conservatory. He sang in Italian cities (his début was at Florence in 1797), at London, at Vienna (1810-14), Prague, Naples, St. Petersburg, and in 1819 he made Copenhagen his dwelling-place. He was the father of Erik Siboni (1828-92), pianist, organist, and composer, and teacher from 1864 to 1883 at the Royal Music Academy at Sorø. He was born at Copenhagen and he died there. The Earl of Mount-Edgcumbe, a discriminative critic, says that he sang well, "but with a thick and tremulous voice." Parke, the oboe player and the author of the entertaining "Musical Memoirs," heard him at the King's Theatre, London, in 1807: "The voice of Siboni was not extensive, but he managed it with skill."

‡ Karl Weinmüller was born near Augsburg in 1765. He joined a company of strolling comedians, and in 1795 he obtained an engagement in a Viennese theatre. He had a beautiful bass voice of extraordinary compass, and he sang with skill. Chamber singer to the emperor and a leading member of the Court Opera House, he left the stage in 1825, and died in 1828 at Doebbling. His chief parts were Thoas, Leporello, Sarastro, Figaro, and Zamoski in Cherubini's "Faniska." He also distinguished himself in church and oratorio music.

second as a slow movement to a scherzo. The trio contains a dialogue for clarinet and two horns.

IV. *Allegro vivace*, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

* * *

The first movement of this symphony was in the original version shorter by thirty-four measures.

At first little attention was paid to the Eighth Symphony. Hanslick says, in "Aus dem Concertsaal," that the "Pastoral" Symphony was long characterized as the one in F, as though the Eighth did not exist and there could be no confusion between Nos. 6 and 8, for the former alone was worthy of Beethoven. This was true even as late as 1850. Beethoven himself had spoken of it as the "little" symphony, and so it is sometimes characterized to-day.

Leipsic was the second city to know the Eighth Symphony, which was played in the Gewandhaus, January 11, 1818.

The Philharmonic Society of London did not perform the work until May 29, 1826, although it had the music as early as 1817.

In Paris the Eighth was the last of Beethoven's to be heard. The Société des Concerts did not perform it until February 19, 1832. Fétis, hearing the symphony, wrote that in certain places the symphony was so unlike other compositions of Beethoven that it gave room for the belief that it was "written under certain conditions which are unknown to us, which alone could explain why Beethoven, after having composed some of his great works, especially the 'Eroica,' left this broad, large manner analogous to his mode of thought to put boundaries to the sweep of his genius." At the same time Fétis found admirable things in the work "in spite of the scantiness of their proportions." But Berlioz saw with a clearer vision. "Naïvete, grace, gentle joy, even if they are the principal charms of childhood, do not exclude grandeur in the form of art which reproduces them. . . . This symphony, then, seems wholly worthy of those that preceded and followed, and it is the more remarkable because it is in nowise like unto them." Wagner's admiration for the Eighth is well known.

Commentators have attempted to read a programme into it. Lenz saw in the "Eroica" the "Battle of Vittoria" and the Eighth a "military trilogy." He named the finale a "poetic retreat," and characterized the obstinate triplets as "a sort of idealization of drum-

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rolls." Ulibischeff believed that the second movement was a satire or a musical parody on Rossini's music, which was in fashion when Beethoven wrote the Eighth Symphony. Unfortunately for Ulibischeff's hypothesis, Rossini's music was not the rage in Vienna until after 1812.

The Eighth Symphony was performed for the first time at St. Petersburg, March 27, 1846; at Moscow, April 7, 1861.

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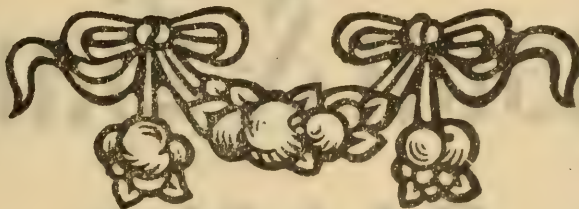
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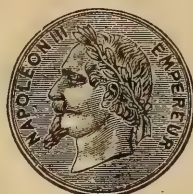
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	Heindl, H.	
Bak, A.	Helleberg, J.	Nagel, R.
Bareither, G.	Hess, M.	Nast, L.
Barleben, C.	Hoffmann, J.	
Barth, C.	Hoyer, H.	Phair, J.
Berger, H.		
Bower, H.	Keller, J.	Regestein, E.
Brenton, H.	Keller, K.	Rettberg, A.
Brooke, A.	Kenfield, L.	Rissland, K.
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Debuchy, A.	Kuntz, A.	Sautet, A.
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	Kunze, M.	Schüecker, H.
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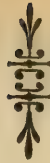
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Tschaikowsky Symphony No. 6, "Pathetic," in B minor, Op. 74

- I. Adagio; Allegro non troppo.
 - II. Allegro con grazia.
 - III. Allegro molto vivace.
 - IV. Finale: Adagio lamentoso.
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OVERTURE TO "LEONORE" No. 3, OP. 72.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux; Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptman, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come,

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let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played in Vienna at 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution

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of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

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“Leonore” No. 2 begins with a slow introduction, *adagio*, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan’s air in the prison scene. The main portion of the overture, *allegro*, C major, 2-2, begins *pianissimo*, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and ’cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, *adagio*, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, *presto*, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, “with one of Beethoven’s most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of

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the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo).

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This third part is developed in general as the first, and leads to a wildly jubilant coda.

“Leonore” No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then “presented by C. C. Perkins, Esq.”

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini’s “Les Deux Journées” (“The Water-carrier”), and the authors of “Annales Dramatiques” (Paris, 1809) said that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas’s “Olympe de Clèves,” he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan



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in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; yet he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to in-

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troduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

SECOND EPISODE FROM LENAU'S "FAUST": THE DANCE IN THE VILLAGE TAVERN (MEPHISTO WALTZ) FRANZ LISZT

(Born at Raiding, near Oedenburg, October 22, 1811; died at Bayreuth, July 31, 1886.)

The Faust legend suggested several musical compositions to Liszt. Goethe's poem inspired the "Faust" Symphony for orchestra and male chorus (1853-57), and Lenau's poem * called into being these pieces:—

1858-59, two episodes from Lenau's "Faust" for orchestra: (1) "Der nächtliche Zug," (2) "Der Tanz in der Dorfschenke" (Mephisto Waltz).

* Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. "Faust" was begun at Vienna in 1833, and the "Tanz" episode and three other episodes were written in that year. Other portions were written at Stuttgart, Neustädter Bade, Weinsberg, and in Vienna. The poem was completed in December, 1835. It was published at Stuttgart in 1836 as "Faust," not as "Faust Pictures," a title considered and approved by Lenau in 1834.

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1880, second Mephisto Waltz for pianoforte. 1881, second Mephisto Waltz for orchestra. 1881, third Mephisto Waltz for pianoforte. 1883, Mephisto Polka for pianoforte. 1885, fourth Mephisto Waltz for pianoforte (MS.).

The first Mephisto Waltz was arranged by the composer for the pianoforte for two and for four hands. The second Mephisto Waltz, which has been characterized as a waltz in augmented seconds, was dedicated to Saint-Saëns, the third to Marie Jaëll-Trautmann, the Mephisto Polka to Lina Schmalhausen. About sixty measures of the fourth waltz exist in the manuscript at the Liszt Museum in Weimar. They are of an andantino movement, and were written at Rome and Budapest. It appears from a letter written by Liszt in 1885 that Alfred Reisenauer orchestrated the third waltz: "I beg you (Reisenauer) to send me here in manuscript your capital orchestration of the third Mephisto Waltz. Don't take the trouble to alter anything in this manuscript or to write anything new: send it to me just as I have seen it. When it has been copied, the printed edition will follow, with the name of Reisenauer attached to it."

**

It was the earnest wish of Liszt that the two "episodes" from Lenau's "Faust" should be played together. He wrote Franz Brendel from Rome in 1862: "The publication of Lenau's two 'Faust Episodes' . . . Schubert might undertake according as he sees fit. I am rather indifferent as to whether the piano arrangement or the score appear first; but the *two pieces* must appear simultaneously, the 'Nächtlicher Zug' as No. 1 and 'Mephisto Walzer' as No. 2. There is no thematic connection between the two pieces, it is true; but, nevertheless, they *belong together*, owing to the contrast of ideas. A *Mephisto* of that species could proceed only from a *poodle* of that species!"

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He wrote Max Erdmannsdörfer, court conductor at Sondershausen, from Weimar in 1873: "On Sunday, September 28, I shall have the pleasure of thanking you personally in Sondershausen for arranging and carrying out the extraordinary concert programme. It is my special wish that the two Faust episodes should not be separated, even at the risk of wearying the public for a few minutes with the 'Nächtlicher Zug.' But this piece does not appear to me altogether so bad."

But the "Mephisto" Waltz is almost always played without reference to the companion piece, which, indeed, is seldom heard. A Frenchman, Henri Rabaud (born at Paris in 1873 and *prix de Rome* of 1894), translated this "Nocturnal Procession" of Lenau into a symphonic poem, "La Procession Nocturne," which was produced at a Colonne concert, Paris, January 8, 1899, performed at Cincinnati by Mr. Van der Stucken's orchestra, December 1, 1900, and performed in Boston at a concert of the Boston Orchestral Club, January 7, 1903.

Lenau, in this episode of his "Faust," pictures a marriage feast at a village tavern. There is music, there is dancing. Mephistopheles, dressed as a hunter, looks in at the tavern window, and beckons Faust to enter and take part in the sport. The fiend assures him that a damsel tastes better than a folio, and Faust answers that for some reason or other his blood is boiling. A black-eyed peasant girl maddens him at first sight, but Faust does not dare to greet her. Mephistopheles laughs at him, "who has just had it out with hell, and is now shame-faced before a woman." The musicians do not please him, and he cries out: "My dear fellows, you draw a sleepy bow. Sick pleasure may turn about on lame toes to your waltz, but not youth full of blood and fire. Give me a fiddle: it will sound otherwise, and there will be different leaping in the tavern." And Mephistopheles plays a tune.

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There is wild dancing, so that even the walls are pale with envy because they cannot join in the waltz. Faust presses the hand of the dark girl, he stammers oaths of love. Together they dance through the open door, through garden and over meadow, to the forest. Fainter and fainter are heard the tones of the fiddle: they are heard through songs of birds and in the wondrous dream of sensual forgetfulness.

The basses begin the waltz rhythm with long-continued empty fifths, while the first violins indicate the rhythmic movement of the chief theme, to the full enjoyment of those that are enamoured with "realistic" dissonances. The chief theme is characterized Rustico, marcato. The dance grows wilder and wilder. An amorous waltz tune is then given to the solo 'cello. The oboe has a seductive air to a fantastic tremolo figuration of the strings. Mephistopheles triumphs, and shrieks with glee in his mockery of Faust's love ecstasy. There are two endings to the piece. The earlier version ends fortissimo, the later dies gradually away in illustration of the line that Liszt adds as a motto:—

"Und brausend verschlingt sie das Wonnemeer."

* * *

This waltz met in certain cities with strongly-worded opposition. When it was played in London, a leading critic wrote: "We should demand its prosecution under Lord Campbell's Act, especially when accompanied by explanatory remarks, but for its unutterable ugliness." And when Mr. Theodore Thomas produced it in Boston (October 10, 1870) Mr. J. S. Dwight allowed that it was "positively devilish." "Such music is simply diabolical, and shuts out every ray of light and heaven, from whence music sprang." But Mr. Thomas continued to play the waltz here, and it has been played at Symphony Concerts (1887, 1893, 1894, 1897, 1902).

* * *

As is well known, Satan has always been fond of dancing. Long ago Chrysostom wrote: "Where there is dancing, the Devil is present." Cyprian said: "The dance is a circle, and its centre is the Devil." There was a German proverb: "No dance where the Devil does not curl

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his tail." In the year 1507 the Devil appeared at Leybach in the market-place, where there was dancing. He was disguised as a handsome young man dressed with fastidious care. He chose for a partner one Ursula, "a maiden of a joyous disposition and easy manners," as Valvasor informs us. In the fury of the dance Satan suddenly disappeared with Ursula, and did not remember to restore her to her friends. A somewhat similar story is told of a coquettish bride at Naumburg. Satan danced with her, and to the amazement of the other dancers, who uttered vain cries of distress, he leaped into the air with her, with such force and agility that he disappeared with his partner through the ceiling. Sometimes he preferred to play the fiddle, and his bowing was so vigorous that the dancers kept on dancing until they died. Miss Jeannette d'Abadie saw Mrs. de Martibalsemena dance with four frogs at the same time, at a Sabbath personally conducted by Satan, who played in an extraordinarily wild fashion. His favorite instrument was the fiddle, but he occasionally favored the bagpipe. The good monk, Abraham à Sancta-Clara, discussed an interesting question concerning Satan's musical tastes: "Does he prefer the harp? Surely not, for it was by a harp that he was driven from the body of Saul. A trumpet? No, for the brilliant tones of trumpets have many times dispersed the enemies of the Lord. A tambourine? Oh, no; for Miriam, the sister of Aaron, after Pharaoh and his host were drowned in the Red Sea, took a tambourine in her hand, and, with all the women about her, praised and thanked God. A fiddle? No, indeed; for with a fiddle an angel rejoiced the heart of Saint Francis. I do not wish to abuse the patience of the reader, and so I say that nothing is more agreeable to Satan for accompaniment to the dance than the ancient pagan lyre." But ancient illustrators represent Satan as amiably impartial in his choice. They represent him as playing all kinds of instruments, from a bell to a flute.

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SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

- I. Adagio, B minor, 4-4.
Allegro non troppo, B minor, 4-4.
- II. Allegro con grazia, D major, 5-4.
- III. Allegro, molto vivace, G major, 4-4 (12-8).
- IV. Finale: Adagio lamentoso, B minor, 3-4.

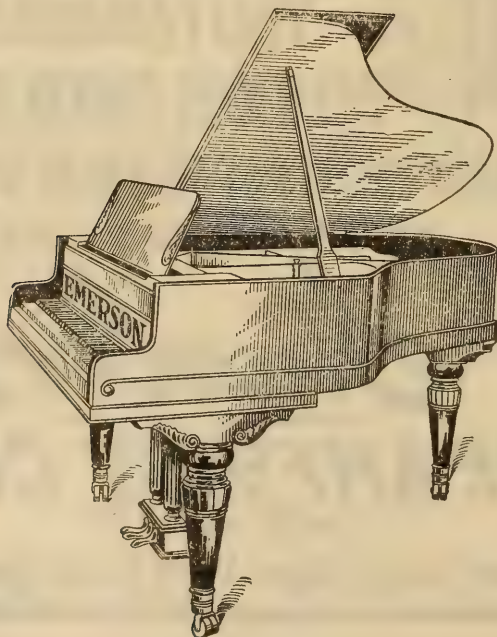
Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

* * *

The first mention of the Sixth Symphony, now known throughout the world, is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of

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work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have

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written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me, all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

* * *

Tschaikowsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kaschkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kaschkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at St. Petersburg in good spirits, but he

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was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Náprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic!*"' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at

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Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by,

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Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

* * *

What was the programme in Tschaikowsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

* * *

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The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation." In this trio Death beats the drum. With Tschaikowsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not love Tschaikowsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the

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ordeal, come to the ordeal, come, come, come.'” Rowbotham’s claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is “the innuendo of design.” Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tschaikowsky’s drum has “the innuendo of design”; I am not sure but he worshipped it with fetishistic honors; and surely the Tschaikowsky of the Pathetic Symphony cries out with the North American brave: “Do you *understand* what my drum says?”*

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings.

Mr. Vernon Blackburn has compared this threnody to Shelley’s “Adonais”: “The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner

* Compare Walt Whitman’s “Beat! Beat! Drums!” published in his “Drum-Taps” (New York 1865).

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride;
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers’ bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child’s voice be heard, nor the mother’s entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

‘He will awake no more, oh, nevermore!—
Within the twilight chamber spreads apace
The shadow of white death.’

“As the musician strays into the darkness and into the miserable oblivion of death, . . . Tschaikowsky reaches the full despair of those other lines:—

‘We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.’

With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as ‘time,’ writes Shelley, ‘like a many-colored dome of glass, stains the white radiance of eternity,’ even so Tschaikowsky in this symphony has stained eternity’s radiance: he has captured the years and bound them into a momentary emotional pang.”

* * *

Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr’s Symphony No. 4, “The Consecration of Tones,” is entitled “Funeral music. Consolation in Tears.” The first section is a larghetto in F minor, but an allegretto in F major follows.

* * *

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The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904.

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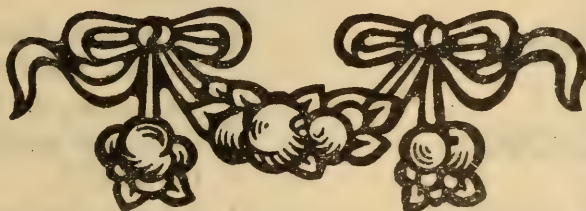
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Elgar Overture, "In the South," Op. 50

Francesco Rossi Air, "Ah! give me back that heart," from the
Opera "Mitrane"

Berlioz Melody, "The Captive," Op. 12

Sibelius Symphony No. 1, in E minor

- I. Andante ma non troppo; Allegro energico.
 - II. Andante, ma non troppo lento.
 - III. Allegro.
 - IV. Finale (Quasi una fantasia): Andante; Allegro molto.
-

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OVERTURE, "IN THE SOUTH" (ALASSIO), OP. 50.

EDWARD WILLIAM ELGAR

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

This overture was produced at the Elgar Festival at Covent Garden Theatre, London, March 16, 1904, the third day of the festival. The composer conducted the overture. The programme was as follows,—Part I.: "Froissart" Overture; Selection from "Caractacus" (Mme. Suzanne Adams, Mr. Lloyd Chandos, Mr. Charles Clark); Variations on an Original Theme. Part II.: New Overture, "In the South"; "Sea Pictures," sung by Mme. Clara Butt; Overture, "Cockaigne"; Military Marches, "Pomp and Circumstance."

The first performance in the United States was by the Chicago Orchestra at Chicago, Theodore Thomas conductor, November 5, 1904. The overture was played in New York by the New York Symphony Orchestra, November 6, 1904.

The overture was performed in Boston at a concert of the Boston Symphony Orchestra, December 30, 1905.

The overture, as we are told, "was conceived on a glorious spring day in the Valley of Andora," and it is meant "to suggest the Joy of Living in a balmy climate, under sunny skies, and amid surroundings in which the beauties of nature vie in interest with the remains and recollections of the great past of an enchanting country." This inscription is on the last page of the manuscript score: "Alassio, Moglio, Malvern, 1904. Dedicated to L. F. Schuster"; also these lines from Byron's "Childe Harold's Pilgrimage" (Canto IV., xxv., xxvi.) :—

" . . . a land
Which *was* the mightiest in its old command,
And *is* the loveliest, . . .
Wherein were cast . . .
 . . . the men of Rome!

Thou art the garden of the world."

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In Sunshine and Shadow, by Landon Ron-
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Mr. A. A. Jaeger is the author of a long and detailed analysis of the overture. We quote from this as follows, for the analysis is said to have the sanction of the composer:—

“After two introductory bars the first subject (or rather the first of a series of themes, all in E-flat, forming together the first subject, as it were) is announced by clarinets, horns, violas, and 'cellos, to the accompaniment of joyously whirring string tremolandos and chords for harps and wood-wind. Vivace, E-flat, 3-4. It is constructed sequentially of a lusty, spontaneously conceived open-air phrase of six notes. This may be said to form the motto of a work which is altogether as healthy a piece of open-air music as modern art can show.” Tributary motives and developments follow. “After a brilliant presentation of the whole of the first subject by the full orchestra (except harps) a descending quaver scale-passage, strongly accentuated off the beat, so as to anticipate a change of rhythm, plunges headlong into a broad and very richly scored passage. It is of an exulting character, as if the composer were in a mood to sing *his* version of ‘Be embraced in love, ye millions.’ We imagine him in the happiest, serenest frame of mind, at peace with himself and all mankind, and satisfied with life and the best of all possible worlds. Note the way in which the trombones, ‘*f* ma dolce e con gran espressione,’ creep up by semitones through a whole octave, and how immediately afterwards the passage is treated in double counterpoint.

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That is to say, the same chromatic ascent of the scale of E-flat is made by flutes, clarinets, and strings (in three octaves), while the descending upper part is assigned to oboes, English horn, horns, 'cellos, and harps, but with this difference, that the melody is slightly varied by the substitution of a brighter rhythm for the even dotted crotchets. Meanwhile, between this nobly sustained flow of deep sentiment we hear the three trumpets in unison *fff*, and later on the trombones, etc., give expression to a healthy *joie de vivre* by jubilant blasts of the motto phrase. . . .

"Gradually a calmer mood comes over the music, and we reach an episode in C minor. The strings are muted, and wood-wind (clarinet and English horn) and violins are heard in a little dialogue which seems to have been suggested by 'a shepherd with his flock and his home-made music.' . . . The cretic* rhythm is again characteristically prominent. As the music dies away in softest *ppp*, the drums and double-basses sound persistently three crotchet C's to the bar, and continue to do so for some time, even after the long-delayed second subject proper of the overture has commenced in 2-4 time, and, unexpectedly, in the key of F.

"So far the thematic material has been largely constructed of short sequences. The new subject, on the other hand, is a long-drawn, finely-curved melody of shapely form. . . . Tinged with a sweet sadness, it

* Cretic: a metrical foot consisting of one short syllable between two long. See Rowbotham's "History of Music," vol. ii. pp. 192 *seq.* (London, 1886), for a description of Cretan dances and metres. "And it is to Crete we must go if we would see the dancers, for already in Homer's time the Cretans were the dancers of the world. . . . But what is the Cretic foot *par excellence*, that shall stand out amid this galaxy of feet, as Betelgeuze in the constellation of Orion? And it was also called *παιών*, or the 'striking foot,' because it differed from the dactyl in this, that the last step was struck almost as heavily as the first, and dwelt on as long, and it differed from the dactyl as our Varsoviana does from the waltz, but there it was at the end of each foot. And it speaks of dainty treading and delicate keeping of time, for it is in 5 time, which is a time hard to hit." See also the word "amphimacer" as explained by Coleridge:—

"First and last being long, middle short, Amphimacer
Strikes his thundering hoofs like a proud, high-bred racer."—ED.

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doubtless meant to suggest the feeling of melancholy which is generally co-existent with the state of happiness resulting from communion with nature, a melancholy which in this case, however, may be supposed to have been produced by contemplating the contrast (shown nowhere more strikingly than in Italy) between the eternal rejuvenescence of nature and the instability of man's greatest and proudest achievements. The melody is announced by first violins, tutti, and one each solo viola and 'cello. It is immediately repeated in the higher octave. . . . A melody in the same gentle mood follows, and is heard several times on the tonic pedal F. . .

"The working-out section commences with the episodical matter, with which is presented a passionately ascending sequence, as if the composer were rousing himself from a deep reverie." Trumpets call and the music grows more and more animated. "We reach a second very important episode, grandioso, in which the composer has aimed to 'paint the relentless and domineering *onward* force of the ancient day, and give a sound picture of the strife and wars of a later time.' First we have this bold and stately phrase, very weightily scored for the full orchestra, except flutes. It is followed by another forceful passage, in which clashing discords are constructed downwards, to resolve at every eighth bar. Soon the music grows even more emphatic through the cretic rhythm. With almost cruel insistence the composer covers page after page with this discordant and stridently orchestrated, but powerfully suggestive, music. It is as if countless Roman cohorts sounded their battle-calls from all the corners of the earth. . . . It is a wild scene which the composer unfolds before us; one of turbulent strife, in which many a slashing blow and counter-blow are dealt in furious hand-to-hand fight. Now and again we hear the motto phrase rattled out *ff*, and the Roman motif (grandioso) seems to exhort the warriors to carry their eagles victorious through the fray, that *Senatus populusque Romanus* may know how Roman legions did their duty. Gradually the clamor subsides, and, with a high G brightly sounded on the glockenspiel, we are back in the light of the present day.

"A curious passage seems to suggest the gradual awakening from the dream, the bright sunshine breaking through the dust of battle beheld in

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GLOVES LONG, WEAR

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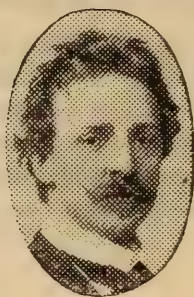
a poet's vision of a soul-stirring past: chords of C major, played on the first beat of every alternate bar, are several times followed by five descending quavers, B major chords, for muted violins and violas, while C major is strongly suggested throughout by the fifth, C-G, sustained as a double pedal by 'cellos. Thus the music finally glides into unmistakable C major, to reach yet another episode." A solo viola plays a melody below an accompaniment for the first violins, *divisi in tre*, four solo second violins, and harps,—“the lonely shepherd's plaintive song, floating towards the serene azure of the Italian sky. A repetition of the song in E is commenced by the first horn and continued by the violins and violas, throughout in the softest *pp*.” Snatches of other themes are heard, and the mood is sustained “until the solo viola, unaccompanied, pauses on a long-sustained G without finishing its melody.” This is the signal for the recapitulation, which begins with the first theme *pp*, “but soon proceeds in the exuberant spirit of the exposition.”

There are new modifications and developments. The coda begins *allegro molto*, but *piano*, with the rhythmically changed motto phrase, “which is tossed about with ever-increasing animation from instrument to instrument.” The theme *nobilmente*—“Be embraced in love, ye millions”—is presented with pomp and gorgeousness of orchestration. The motto phrase, vociferated by the brass, is combined with this theme. The overture is brought to the end in the key of E-flat with the phrase “which has stood throughout for the brave motto of Sunshine, Open Air, and Cheery Optimism.”

The overture is scored for three flutes (one interchangeable with

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piccolo), two oboes, one English horn, two clarinets, bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, bass drum, snare-drum, cymbals, triangle, glockenspiel, harp, and strings.

* *

The original programme of the Elgar Festival, we are told, gave hints as to the origin of certain episodes in the overture. Thus there was a quotation from Tennyson's "Daisy." "A ruined fort, we are informed in the programme," wrote Mr. Vernon Blackburn, "recalled the 'drums and tramlings' of a later time; the quotation is not exactly apt, for Sir Thomas Browne in his 'Urn Burial' dwells in this magnificent phrase upon the 'drums and tramlings of three conquests.'* Elgar, however, sufficiently realizes the magnificence of Cæsar's genius, apart from any pedagogic pedantry."

The *Musical Times* of April, 1904, speaking of the solo viola melody, played at the festival by Mr. Speelman, said: "We may here correct an error into which Dr. Elgar's fondness for a joke has led the writers of the excellent analyses for the third concert programme, Messrs. Percy Pitt and Alfred Kalisch. Their statement that 'the tune is founded on a *canto popolare*, and that the composer does not know who wrote it,' is misleading. The tune is Dr. Elgar's own."

* The fifth chapter of Sir Thomas Browne's "Urn Burial" begins: "Now since these dead bones have already out-lived the living ones of Methuselah, and in a yard under ground, and thin walls of clay, out-worn all the strong and specious buildings above it; and quietly rested under the drums and tramlings of three conquests: what prince can promise such diuturnity unto his relicks, or might not gladly say,

"Sic ego componi versus in ossa velim?"—Ed.

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ENTR'ACTE.

SONGS AND BALLADS.

BY VERNON BLACKBURN.

It would be a very interesting experiment to collect the ideas of all the various song-writers of the world and to learn from them what it was that they had precisely in their minds when they set out to compose in this delightful art of musical miniature. There are so many kinds of songs that it is very difficult to sift the chaff from the wheat and to determine upon the ideal song of the world.

There is, first of all, the modern ballad, which need not concern us very heartily. The modern ballad is sentimental, and deals chiefly with the domestic affections. It is divided (like Gaul in Cæsar's time) into three parts: the first is a general statement of fact; it has a conventional sort of variety, and the end of it breaks into a rather pathetic waltz tune. This finally develops into a very serious and sentimental change in the minor key, when the true catastrophe of the words, however inevitable, is expounded with considerable solemnity, the whole fading away into the aforesaid waltz tune, and thus dancing off the stage with the accomplishment of a perfectly conventional pathos.

There is your modern ballad, a work easy to compose, but not very easy to make popular. This is effected by the patronage of some singer whose reputation or whose general vocal quality is sufficient to float a song into notoriety and into what is known as a popular success. Thus is the ballad made to live its little life. If by such means it proves to be popular, it promptly enters into a somewhat comprehensive and not very exclusive category of popular concert songs, and lives for a fixed duration of time, until the day comes, in fact, when it is declared to be old-fashioned and therewith "impossible." Such is the history of the modern ballad.

The modern ballad, however, can scarcely be described as the ideal song; it is not, to speak accurately, a song at all: it is a commercial article turned out by machine as inevitably as any *cliché* is repeated a thousand times. Nor should we describe the operatic song, however exquisite in its place, as the ideal song, the composition made for its own

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dear small sake and for that alone. The best operatic song has naturally its place in the drama of which it forms part, and to extract it from its context has much the same effect as to select a "gem" from Shakespeare for special recitation. This remark applies to such a composition as "Dans les défiles des Montagnes" no more than to such heavenly inspirations as "La ci darem" or "Batti, batti": any one with half an eye could see that the mere continuation of this last song, "O mio Masetto," is sufficient to confine it, for its strict effect, to the opera itself.

We have to confine ourselves, in the consideration of the best kind of song, to the song composed to the special inspiration of special words. And here, indeed, we are very content to sympathize with Wagner's ingenious fancy concerning dramatic literature and to apply it to the art of song literature. Wagner's fancy—for fancy it surely was—was to develop harmony to the mere words of drama; each sentiment, as it was expressed, seemed in his idea to possess a secret foundation of harmonious possibility, of which the musical composer, the artist-musician, divined the privacy, so that by combining the orchestral development with the book, he was enabled to compose the true, the essential drama, which this ingenious master christened music-drama.

Such, in Wagner's idea, was the real drama of the future, a form of theory with which we have no present concern. Nevertheless, it has a connection with the true art of song which it would be quite ridiculous to ignore. The literature of the song, as it seems to us, should be its primal element. It is the literature that should suggest the appropriate emotion. It is undeniable that, even as in Wagner's theoretic drama, a long and intimate acquaintance with a piece of exquisite literature does, in the brain of the musician, gradually engender inevitable accompanying musical forms. The emotion which rises like a perfume from the sweetly-worded thought spreads through the mind and gives birth to music. This is the true, the ideal song. Let us examine the manner of its development.

It is, of course, to be within a small compass, this selection from literature which is to form the basis of the musical thought; moreover, this phrase, the musical thought, precisely exemplifies that which a song ought to be. The literature of the perfect song should express, for the most part, a single and prominent thought, embroidered by imagery and fanciful illustration. This central thought is thus expressed by one central musical ideal, round which the harmonious after-thoughts are ranged by way of beautiful illustration.

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A perfect sonnet, for example, or a tiny poem with one idea running through its lines, should go to form the perfect song. The perfect sonnet is, of course, written to express perfectly one exquisite idea. It has a heart, a central value. The musician brooding over its unique, its single splendour, presently fashions a counterpart out of its inspiration in his own art, and the two blend together to make, in poor Robert Montgomery's phrase, an "harmonious whole." The central phrase should recur in and out with elegant and admissible intrusion; it should bear upon its wings the chief idea of the poem, and its lovely courtiers should in some minor way represent the phrases that attend to make its own beauty more beautiful.

Has such a song, with so exacting a requirement, ever been composed? Seldom, let us allow; but there are examples to show that it can be done. Schumann did it when he composed his inimitable "Frühlingsnacht," and perhaps half a dozen others of his songs; he was, after all, the finest song-writer of our century. Schubert also achieved the same (but not so often) in, for example, his "Who is Sylvia?" which, to our mind, surpasses his "Erl King," his "Wanderer," his "Serenade," and other "favourites," which do not equal it, however, in real musical value. We have before this dwelt upon the best song-writers of the time, Gounod and many another. For the present we have been considering the ideal song. It may be a difficult ideal to reach, but it is worth reaching; it has been attained, and, if the musician should arise who is willing to attend solely to this ideal, there is room yet for a new and a great reputation.

MUSIC IN FINLAND.

The *Musical Courier* (London) published in 1899 a sketch of the early history of music in Finland. This article, signed A. Ingman, may be of interest in connection with the performance of Sibelius's Second Symphony.

"For the right judgment of the character of this music a short preliminary sketch as to the origin of the people seems necessary. We learn from history that the Finns belong to a tribe of the Aryan and Turanian race, called Ugro-Finns, being first spoken of in the second century by Ptolemæus. About five hundred years later they settled

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on the Finnish peninsula, gradually driving the Laps, who then occupied the country, towards the North, into those regions now known as Lapland. In the twelfth century Swedish influence took root among the people, when King Erik Yedwardson undertook the first crusade to Finland, the inhabitants of which in 1157 became converts to the Christian faith, the two first bishops—Saint Henry and Saint Thomas—being, by the way, English by birth. By a treaty from 1323 the whole country was subdued, remaining under Swedish government until 1809, when, after several wars with Russia, Tsar Alexander I. became Grand Duke of Finland, confirming, by his 'Act of Assurance to the Finnish people,' their religion, their laws, and their constitution, as runs the edict, 'for the time of his reign and the reigns of his successors.'

"The rich imagination of the Finns and their prominent mental endowments are manifested in their mythology contained in the grand national epic, 'Kalevala.'* The folk-songs testify the deep musical vein of the people. The Finnish tunes are of a simple, melancholy, soft character, breathing the air of the lonely scenery where they were first sung; for there is a profound solitude in that beautiful 'land of the thousand lakes,' as it has been called, a loneliness so entire that it can be imagined only by those who have spent some time there, an autumnal day, for instance, in those vast forests, or a clear summer night on one of its innumerable waters. There is a sublime quietude, something desolate, over those nights of endless light, which deeply impresses the native, and still more strangely touches the mind of the foreigner. At intervals such a one is overcome by those moods, often pictured in the songs, some of which are full of subdued resignation to fate, most touchingly demonstrating that the people 'learned in

* Max Müller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shah-nameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenaeum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow."—P. H.

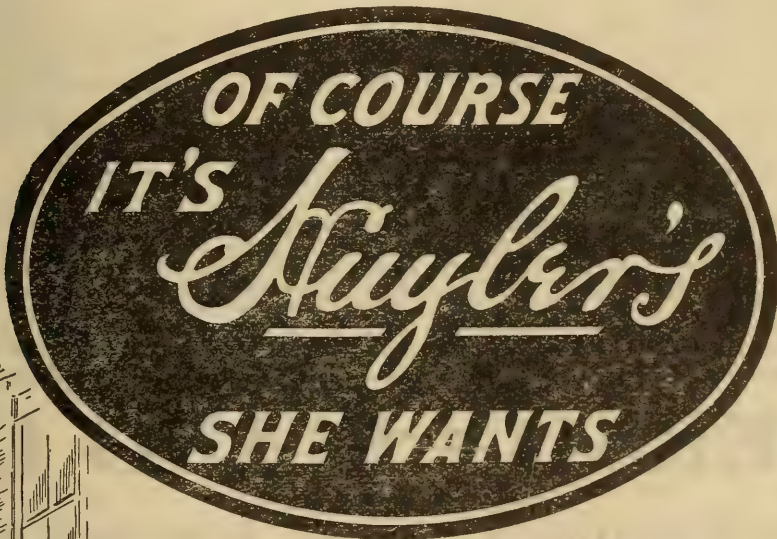
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suffering what it taught in song.' The rough climate made the Finns sturdy in resistance, and all the hard trials which in course of time broke in upon them were braved valiantly, until better days dawned again. This theme of a 'hope on, hope ever,' is highly applicable to the nation. Even some of their erotic songs bear this feature,—the rejected lover seldom despairs,—although there are, of course, exceptions of a very passionate colouring. Many are a mere communion with the singer's nearest and truest friend,—the beauty of nature around him.

"The original instrument (constructed somewhat like a harp) to which these idyllic strains were sung is called 'Kantele.'* The national epic, 'Kalevala,' translated into English by Mr. Crawford, contains the ancient myth of the origin of this instrument, beginning with the fortieth canto.

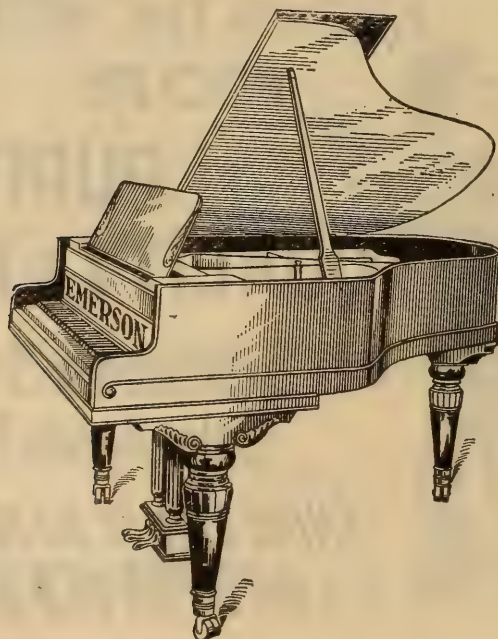
"Wainamoinen, the inspired bard and ideal musician—thus runs the tale—out of the jawbones of a big fish had made himself an uncommonly lovely specimen of an instrument, which he called kantele. For strings he took some hairs from the mane of the bad spirit's (Hiisi's)

* A kantele was shown at the Paris Exposition of 1889. It was a horizontal sort of the lute as known to the Greeks. It had sixteen steel strings, and its compass was from D, third line of the bass staff, to E, fourth space of the treble staff, in the tonality of G major. Its greatest length was about thirty inches; its greatest width, about ten inches. The late General Neovius, of Helsingfors, invented a kantele to be played with a bow in the accompaniment of song. This instrument looks like a violin box; it has two strings, and requires two players, who, on each side of the instrument, rub a bow on the string nearer him. For a minute description of this kantele and the curious manner of tuning see Victor Charles Mahillon's "Catalogue du Musée instrumental du Conservatoire Royal de Musique de Bruxelles," vol. iii., pp. 9-11 (Ghent, 1900).—P. H.

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horse, which gave it a mysterious, bewitching sound. When singing to its accompaniment he, by his soul-compelling mighty melodies, awakened the sympathy of all beings, charming and ruling the powers of nature around him. The sun, the moon, and the stars descended from heaven to listen to the songster who was himself touched to tears by the power of his own song.

“His happiness, however, did not last very long. The harp, his greatest comfort, was lost in the waves, where it was found by the sea nymphs and the water king, to their eternal joy. When sounding the chords to their fair songs of old, the waves carried the tunes along to the shores, whence they were distantly echoed back by the rocks around; and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the clear northern summer nights.

“Deploing the loss of his kantele, old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. There he happened to see a young birch complaining of its sad lot: in vain, it said, it dressed itself so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves, nobody enjoyed it. It was born to ‘lament in the cold, to tremble at the frost’ of the long dreary winter. But the songster took pity upon it, saying that from it should spring the eternal joy and comfort of mankind, and so he carved himself a new harp from the tender birch-tree’s wood. For chords he asked the tresses of a beautiful maiden, whom he met in the bower waiting for her lover. By means of this golden hair, her languishing sighs crept into the instrument, which sounded more fascinating than ever the old one did. This restored to the bard the full possession of his supernatural power. His success henceforth was something unheard of.

“The following cantos may be regarded as proofs of the influence of Christianity upon the epic: A maiden, Mariatta, and a child (the Virgin Mary and Christ) came to deprive the bard of his reign. He found that his time had come to an end, and he once more took his harp. He sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the unfathomable depth of space, bequeathing his harp, as a remembrance of him, to his own people for their everlasting bliss.

“The period of musical culture in Finland may be said to have begun about a hundred years ago, when in 1790 the first musical society was founded by members of the University under the leadership of K. V. Salgé. His successor, Fredrik Pacius, was the founder of the national musical development, and to him the merit is due of having given the Finns their beautiful national anthem. Their enthusiasm knew no bounds when, on the solemn never-to-be-forgotten May festival, 1848, this song was first heard in the park of Kajsaniemi, near Helsingfors.

The spontaneous inspiration of the music, borne along and carried away by the glowing patriotic spirit of Runeberg's poem 'Wårtland,' makes the composition immortal. As long as the Finnish nation exists 'Wårtland' shall never lose its magnetism and its elevating sway over the hearts of the people." *

* * *

Let us add to the sketch of Ingman. For much of the information about the present condition of music in Finland we are indebted to Dr. Karl Flodin, of Helsingfors.

The national epic, "Kalevala," and the lyric poems known under the collective name "Kanteletar" were first transcribed and arranged by Elias Lönnrot (1802-84). The first composer who was born in Finland and made a name for himself was Bernhard Crusell (1775-1838), who lived for the most part in Sweden and Germany. A famous clarinetist, he set music to Tegnér's "Frithjof," and he wrote an opera, "Die kleine Sklavin."

The father of Finnish music was Pacius, to whom reference has already been made. His son-in-law, Dr. Karl Collan (1828-71), wrote two popular patriotic marches with chorus, "Wasa" and "Savolaisen laulu." Filip von Schantz (1835-65), conductor, composed cantatas, choruses, and songs. Carl Gustaf Wasenius, of Abo, which was formerly the capital of Finland, conductor, composer, and director of an organ school, died an old man in 1899. Conrad Greve, of Abo, who wrote music to Fredrik Berndtson's play, "Out of Life's Struggle," died in 1851, and A. G. Ingelius, a song writer of wild talent, died in 1868. Other song writers were F. A. Ehrström (died in 1850), K. J. Möhring (died in 1868), teacher and conductor at Helsingfors, Gabriel Linsen, born in 1838.

Richard Falten, born in 1835, succeeded Pacius as music teacher at the University of Helsingfors. He founded and conducted a choral society; he is an organist and pianoforte teacher. He has composed a cantata, choruses, and songs.

Martin Wegelius, born in 1846, is director of the Music Institute of

* Pacius was born at Hamburg in 1809; he died at Helsingfors in 1891. A pupil of Spohr, he was an excellent violinist, and he was active as composer and conductor. He founded orchestral and choral societies at Helsingfors, and was music teacher at the University. His "Kung Carls jakt," produced in 1852, was the first native Finnish opera. His opera "Loreley," produced in 1887, was more in accordance with the theories of Wagner. Pacius wrote a lyric "Singspiel," "The Princess of Cyprus," a symphony, a violin concerto, choruses, songs, etc. His hymn, "Suomis Sang" (text by the Finnish poet, Emil von Qvanten), is, as well as his "Wartland" ("Our Country"), a national song.—P. H.

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Helsingfors, which is now about twenty years old. Busoni once taught at this Institute. Wegelius has composed an overture to Wecksell's tragedy, "Daniel Hjort," cantatas, choruses, and he has written treatises and a "History of Western Music."

Robert Kajanus, born in 1856, is the father and the conductor of the Philharmonic Society of Helsingfors. He has made journeys with this orchestra and Finnish singers in Scandinavia, Germany, France, and Belgium, and with his symphony chorus he has produced at Helsingfors Beethoven's Mass in D, Berlioz's "Romeo and Juliet" and "Damnation of Faust," Bach's Mass in B minor, and other works of importance. Among his own compositions are the symphonic poems, "Kullervos Trauermarsch" and "Aino," illustrative of subjects in the "Kalevala"; Finnish Rhapsodies; an orchestral suite, "Recollections of Summer," which are founded on folk-songs or folk-dance rhythms.

Armas Järnefelt, born in 1869, has composed orchestral suites and symphonic poems, as "Korsholm." The death of Ernst Mielck, who died at Lucarno at the age of twenty-two, was a severe loss, for his orchestral compositions, among them a symphony, had attracted marked attention. Oskar Merikanto, born in 1868, has composed an opera, "The Maiden of Pohja," and songs; Erkki Melartin, born in 1875, who studied under Wegelius and afterward at Vienna and in Italy, has written songs and a Symphony in C minor, which was played at Helsingfors in a revised form in the season of 1905-1906. Dr. Ilmari Krohn, a music teacher at the University, has composed motets and instrumental works; Emil Genetz, born in 1852, has written choruses for male voices, among them the patriotic hymn, "Herää Suomi!" ("Awake, O Finland!"); and Selim Palmgren, born in 1878, has composed songs and pianoforte pieces, among them a concerto produced at Helsingfors in the season of 1904-1905.

Wegelius, Kajanus, Krohn, and Merikanto studied at Leipsic, and Kajanus with Svendsen when the latter was living at Paris. Järnefelt studied with Massenet, and Mielck with Max Bruch.

Finnish singers. Johanna von Schoultz in the thirties of the last century sang successfully in European cities, but she fell sick, left the stage, and died alone and forgotten in her native land. Ida Basilier, an operatic coloratura singer, now lives in Norway. Emma Strömmer-Achté, herself a successful singer, is the mother of Aino Achté (or Ackté) of the Paris Opéra and now of the Metropolitan, New York. Aino was born at Helsingfors, April 23, 1876, studied at the Paris Conservatory, where she took the first prize for opera in 1897, and made her début as Marguerite at the Opéra, Paris, October 8, 1897. Her younger sister Irma is also a singer of reputation in Finland. Emma Engdahl-Jägersköld created the part of Loreley in Pacius's opera, and has sung in Germany. Alma Fohström-Rode,* a member of the Moscow opera, has sung in other countries, especially in Germany. Elin Fohström-Tallqvist, a coloratura singer, is her sister. Hortense Synnerberg, mezzo-soprano, has sung in Italy and Russia.† Maikki Järnefelt is known in German opera-houses, and Ida Ekman is engaged

* Alma Fohström made her first appearance in the United States at the Academy of Music, New York, as Lucia, November 9, 1885. She sang at the Boston Theatre in 1886: Zerlina in "Fra Diavolo," January 5, 13; Maritana (in Italian), January 7; Margherita in Gounod's "Faust," January 11; and Martha in Flotow's opera, January 16. She also sang in a Sunday night operatic concert.

† A Mme. Synnerberg visited Boston in March, 1890, as a member of the Abbey, Schoeffel and Grau Company, and sang the parts of Emilia in Verdi's "Otello" and "Azucena."

at Nuremberg. Adée Leander-Flodin, once of the Opéra-Comique, Paris, has made concert trips in Scandinavia and South America. Filip Forstén became a teacher in Vienna, Hjalmar Frey is a member of the Court Opera of St. Petersburg, and Abraham Ojanperä now teaches at the Music Institute of Helsingfors.

Karl Ekman and Mrs. Sigrid Sundgrén-Schnéevoigt are pianists of talent, and the husband of the latter, Georg Schnéevoigt, is a violoncellist and a conductor of repute. He is now a conductor of the Kaim Orchestra (Munich).

There are many male choruses in Finland. The "Muntra Musikanter," led by Gösta Sohlström, visited Paris in 1889. A picked chorus from the choral societies gave concerts some years ago in Scandinavia, Germany, and Holland. The churches all have their choir of mixed voices and horn septet. At the Music Festival at Helsingfors in 1900 about two thousand singers took part.

Mr. Charles Gregorowitsch, a Russian by birth, for some years concert-master at Helsingfors, gave a recital in Boston, February 27, 1897, and played here at a Symphony Concert, December 7, 1901.

SYMPHONY NO. I, IN E MINOR JEAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living in Helsingfors.)

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer," 24 pp. (1906), will best serve as an introduction to the description of this symphony. See also the entr'acte.

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
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Therefore Kantele can never
 Ring with gay and giddy music,
 Hence this harp lacks happy ditties,
 Cannot sound in cheerful measures,
 As it is of care constructed,
 Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees* to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose and possessed of a latent energy which, once aroused, is not easily diverted or checked.

... "Many so-called Finnish folk-songs being of Scandinavian origin. That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-

* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects, —greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers.—P. H.

forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm, and Järnefelt, and in the music of Sibelius.

...“Sibelius’s strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius’s irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate, Sibelius’s melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*:—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius’s earlier works, where the national tendency is more crudely apparent, the invariable and

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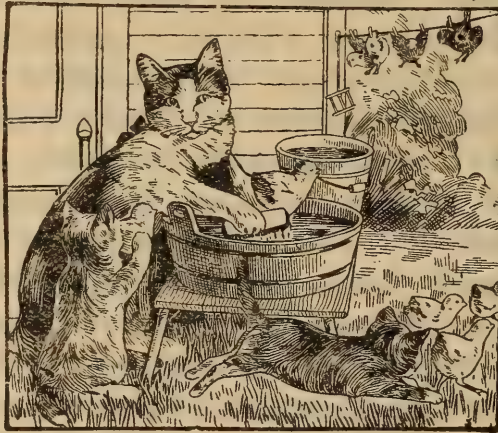
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primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena which lends itself to every variety of emotional curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance, and sometimes has a mysterious, penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way, which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament.

... "Like Glinka, Sibelius avoids the crude material of the folk-song; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention.' "

This symphony was composed in 1899. It was published in 1902.

It was performed in Berlin in July, 1900, at a concert of Finnish music led by Kejanus. It was played by the Royal Orchestra in Dresden, November 17, 1903, and performed in London under Mr. Henry J. Wood's direction, October 13, 1903.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettle-drums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: *Andante ma non troppo*, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody which has much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. *Allegro energico*, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, *piano ma marcato*, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there

is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. Andante, ma non troppo lento, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, un poco meno andante, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, molto tranquillo. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante^{ma} assai, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation,

and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

*
**

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the music school of Martin Wegelius at Helsingfors, then with Albert Becker at Berlin (1889-90) and with Fuchs and Goldmark at Vienna (1890-91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*"*

His chief works are the Symphony No. 1, E minor, Symphony No. 2, D major (1901-1902),—it is said that he has recently completed a third symphony; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela" and "Lemminkäinen's Home-faring"); "Finlandia," symphonic poem, Op. 27; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Varsang"; "En Saga," tone poem; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and

*This stipend is still granted.

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* *

Sibelius's Symphony No. 2, D major, was played in Boston at a concert of the Boston Symphony Orchestra, March 12, 1904.

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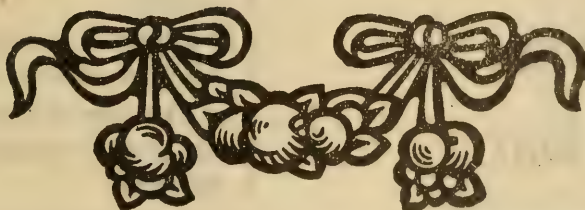
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Gietzen, A.	Mann, J.	
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Goldmark Overture to "Sakuntala," Op. 13

Spohr Concerto No. 9, in D minor, for Violin and Orchestra
I. Allegro.
II. Adagio.
III. Allegretto.

Schumann Symphony in B-flat major, No. 1, Op. 38
I. Andante un poco maestoso ; Allegro molto vivace.
II. Larghetto.
III. Scherzo : Molto vivace. Trio I. : Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

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OVERTURE TO "SAKUNTALA," IN F MAJOR, OP. 13. . CARL GOLDMARK

(Born at Keszthely, in Hungary, May 18, 1830;* now living at Vienna.)

This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic concert, Vienna, December 26, 1865. The first performance in Boston was at a concert of the Harvard Musical Association, December 6, 1877. The following preface is printed in the full score:—

For the benefit of those who may not be acquainted with Kalidasa's famous work, "Sakuntala," we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

* Yet the latest biographer of Goldmark—Otto Keller, of Vienna—gives the erroneous date, 1832, still found in some recent biographical dictionaries of musicians. See Keller's "Carl Goldmark" (Leipsic, s. o., in the "Moderne Musiker" series).

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On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The introduction opens, *Andante assai* in F major, 3-4, with rich and sombre harmonies in violas, 'cellos (largely divided), and bassoons. Mr. Apthorp fancies that the low trills "may bear some reference to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to *Moderato assai*, F major (3-4 or 9-8 time). A clarinet and two 'cellos in unison sing the chief theme over soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the "Love-theme"; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a counter-theme. The figuration has soon a more lively rhythmic character, and a short crescendo leads up to a modulation to A minor, *poco più mosso*, in which the brass instruments give out a third theme, a hunting tune. This theme is developed; it is used in turn by brass, woodwind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (*Andante assai* in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief

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theme. The sombre theme of the introduction is heard in the basses. The pace grows livelier (*più mosso*, quasi *Allegro*), and the music of the hunt is heard. The climax of the crescendo is reached in F minor, and a cadenza for wind instruments and strings, broken by loud chords, leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme, which leads to a full orchestral outburst on the two chief themes in conjunction,—first theme in woodwind and violins, second theme in horns in unison. A free climax, which begins with the hunting theme, which is now naturally in F major, brings the brilliantly jubilant close.

The overture is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, harp (if possible, two harps), and strings. It is dedicated to Ludwig Lakenbacher.

Schubert thought in 1820 of writing an opera based on the story of *Sakuntala*. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manuscript some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Von Perfall's opera in three acts, text by Teichert (*Tischbein*), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, "*Sakuntala*," by L. E. E. de Reyher (scenario by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, "*Sakuntala*," was produced at Vienna, October 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885.

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Pierre de Bréville wrote incidental music for A. F. Herold's adaptation, "L'Anneau de Cakuntala" (Théâtre de l'Œuvre, Paris, December 16, 1895), when the part of the heroine was taken by Miss Mery.

The drama of Kalidasa was played for the first time in English in the Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899. An adaptation in German, by Marx Moeller, May 1, 1903, was produced at the Royal Theatre, Berlin.

"Sakuntala" was produced by the Progressive Stage Society at the Madison Square Garden concert hall, June 18, 1905. Jones's metrical translation was used. Miss Eda Bruna took the part of Sakuntala, Mr. Edmund Russell that of the "Emperor Dushyanta," and Mr. Nathan Aronson that of the "King's charioteer." The New York *Sun* said it was "mounted with many pretty costumes and effects, of which Mr. Russell, with his four changes of costume, his thumb rings, and his elegant set of turquoises, was by far the prettiest. The play, interpreted by various undergraduates and late graduates of dramatic schools, assisted by Mr. Russell and two or three real actors, was presented on a bare stage. At the rear ran a balcony arrangement, and a potted palm represented the forest of a terrestrial paradise in which the first act is supposed to take place. Real live East Indians from Mr. Russell's retinue acted as ushers and peddled programmes."

* * *

The shyness of Goldmark is proverbial, but no published account of the man is so picturesque as that given by the late W. Beatty-Kingston, who made his acquaintance through Hellmesberger during the winter of 1866-67. "A meek little man of thirty-four,* but already slightly bent and grizzled, timid and retiring in manner, of apologetic address, shabby appearance, and humble bearing. Before Hellmesberger took

*Goldmark was then in his thirty-seventh year.

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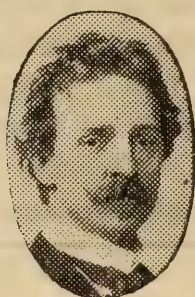
THEY WEAR LONGER.

him up and made his works known to the musical public of the Austrian capital, Goldmark had undergone many trials and disappointments, as well as no little actual privation. Although his chamber-music and songs made a decided hit shortly after I came to know him, it was not till nine years later—and then only through his steadfast friend's influence with the Intendant of the Imperial theatres—that his grand opera, 'The Queen of Sheba,' a work teeming with gorgeous Oriental color, was brought out at the Hofoper. Goldmark's was one of those gentle natures that are intensely grateful for the least encouragement. A word or two of judicious praise anent any work of his composition would at any moment dispel the settled sadness of his expression, and cause his dark features to brighten with lively pleasure. I have often watched him during rehearsals of his quartet and quintet, sitting quite quiet in a corner and not venturing to make a suggestion when anything went wrong, though his eyes would flash joyously enough when the performers happened to hit off the exact manner in which he wished his meaning interpreted. A less talkative person, for a musical composer, it would be difficult to discover.

"Even when he was amongst his professional brethren, who were, for the most part, extremely kind to him, he would nervously shrink from mixing in conversation, and open his lips to no one but his cigar for hours at a stretch. If abruptly addressed, he was wont to cast a

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deprecatory glance at his interlocutor, as though he would mildly exclaim: 'Don't strike me, pray; but you may if you will!' That being 'the sort of man he was,' it is not surprising that I failed to become very intimate with Carl Goldmark, although I heartily admired some of his compositions, and was for a long time ready at any moment to develop a strong liking for him. But it is easier to shake hands with a sensitive plant, and elicit a warm responsive grip from that invariably retiring vegetable, than to gain the friendship of a man afflicted with unconquerable diffidence. So, after several futile attempts to break down Goldmark's barriers of reserve, by which I am afraid I made him exceedingly uncomfortable, I resolved to confine my attention to his music."

**

Beatty-Kingston speaks of the long delay in producing "The Queen of Sheba." Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the Life of his father, does not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrbna thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of

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Rubinstein's "Feramors." Furthermore, he intimates that the delay was due chiefly to the instigations of Ober-Inspector Richard Lewy. The opera was produced March 10, 1875, with Materna as Queen Balkis and Mr. Gericke as conductor.

DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

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LUDWIG SPOHR

(Born at Brunswick, April 5, 1784; died at Cassel, October 22, 1859.)

Spohr, after his visit to London in 1820, was working on this concerto at Gandersheim. It was his purpose to perform it during the tour of the next winter, but he received an invitation to conduct a music festival at Quedlinburg. He completed the concerto, and performed it for the first time at this festival on October 14, 1820. The concerto was "received with great approbation." It made a great sensation at Frankfort, according to the composer, but when Spohr played it in Paris, early in 1821, there were various opinions concerning its worth. (See the naïve, vain, and at times sour letters written by Spohr from Paris and published in his autobiography.)

Spohr was never guilty of self-depreciation, and all his works were to him as fair and flawless children. He reprinted this concerto in his Violin School, with a commentary on the proper performance. He described the Allegro as "serious, but impassioned," the Adagio as "mild and serene," the Rondo as "agitated and imperious."

An orchestral introduction introduces themes of the first movement, after the orthodox manner of Spohr's period. The solo violin with a rapid scale announces the chief theme. The second theme is a melody in F major, which is followed by bravura passages characteristic of the composer. There are the usual repetitions. The Adagio is built on two themes, which are interwoven with bravura phrases and reintroduced partially in modified forms. The Rondo (in the major) is sometimes omitted in performance. An ingenious explanation of this omission is given by a Glasgow annotator: "The many passages in double stops and the frequent very difficult bravura phrases with which this Rondo abounds have probably been the cause of its frequent omission when the other two movements are brought forward by various violinists, for its merits as a violin solo with orchestra are in no way inferior to the best Spohr has produced."

This concerto was played in Boston at a concert of the Boston Symphony Orchestra by Mr. Franz Kneisel, January 28, 1888.

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ENTR'ACTE.

SONGS AND BALLADS.

BY VERNON BLACKBURN.

It would be a very interesting experiment to collect the ideas of all the various song-writers of the world and to learn from them what it was that they had precisely in their minds when they set out to compose in this delightful art of musical miniature. There are so many kinds of songs that it is very difficult to sift the chaff from the wheat and to determine upon the ideal song of the world.

There is, first of all, the modern ballad, which need not concern us very heartily. The modern ballad is sentimental, and deals chiefly with the domestic affections. It is divided (like Gaul in Cæsar's time) into three parts: the first is a general statement of fact; it has a conventional sort of variety, and the end of it breaks into a rather pathetic waltz tune. This finally develops into a very serious and sentimental change in the minor key, when the true catastrophe of the words, however inevitable, is expounded with considerable solemnity, the whole fading away into the aforesaid waltz tune, and thus dancing off the stage with the accomplishment of a perfectly conventional pathos.

There is your modern ballad, a work easy to compose, but not very easy to make popular. This is effected by the patronage of some singer whose reputation or whose general vocal quality is sufficient to float a song into notoriety and into what is known as a popular success. Thus is the ballad made to live its little life. If by such means it proves to be popular, it promptly enters into a somewhat comprehensive and not very exclusive category of popular concert songs, and lives for a fixed duration of time, until the day comes, in fact, when it is declared to be old-fashioned and therewith "impossible." Such is the history of the modern ballad.

The modern ballad, however, can scarcely be described as the ideal song; it is not, to speak accurately, a song at all: it is a commercial article turned out by machine as inevitably as any *cliché* is repeated a thousand times. Nor should we describe the operatic song, however exquisite in its place, as the ideal song, the composition made for its own dear small sake and for that alone. The best operatic song has naturally its place in the drama of which it forms part, and to extract it from its context has much the same effect as to select a "gem" from Shakespeare for special recitation. This remark applies to such a composition as "Dans les défiles des Montagnes" no more than to such

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heavenly inspirations as "La ci darem" or "Batti, batti": any one with half an eye could see that the mere continuation of this last song, "O mio Masetto," is sufficient to confine it, for its strict effect, to the opera itself.

We have to confine ourselves, in the consideration of the best kind of song, to the song composed to the special inspiration of special words. And here, indeed, we are very content to sympathize with Wagner's ingenious fancy concerning dramatic literature and to apply it to the art of song literature. Wagner's fancy—for fancy it surely was—was to develop harmony to the mere words of drama; each sentiment, as it was expressed, seemed in his idea to possess a secret foundation of harmonious possibility, of which the musical composer, the artist-musician, divined the privacy, so that by combining the orchestral development with the book, he was enabled to compose the true, the essential drama, which this ingenious master christened music-drama.

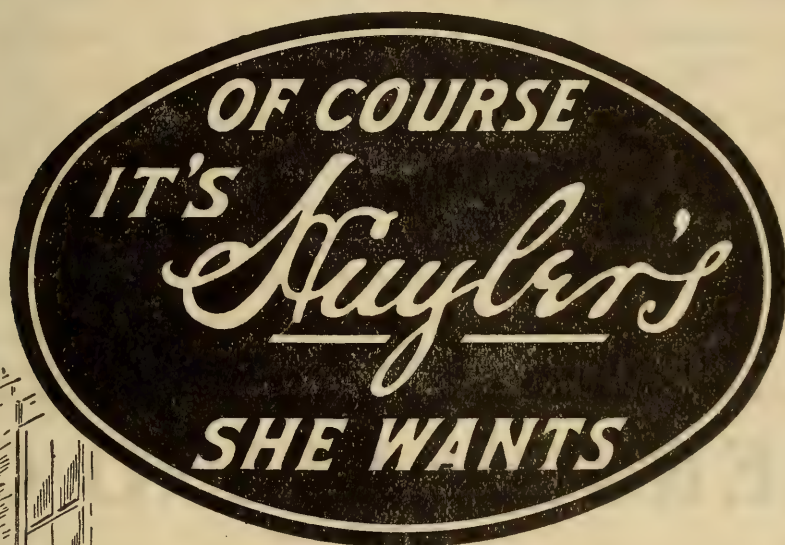
Such, in Wagner's idea, was the real drama of the future, a form of theory with which we have no present concern. Nevertheless, it has a connection with the true art of song which it would be quite ridiculous to ignore. The literature of the song, as it seems to us, should be its primal element. It is the literature that should suggest the appropriate emotion. It is undeniable that, even as in Wagner's theoretic drama, a long and intimate acquaintance with a piece of exquisite literature does, in the brain of the musician, gradually engender inevitable accompanying musical forms. The emotion which rises like a perfume from the sweetly-worded thought spreads through the mind and gives birth to music. This is the true, the ideal song. Let us examine the manner of its development.

It is, of course, to be within a small compass, this selection from literature which is to form the basis of the musical thought; moreover, this phrase, the musical thought, precisely exemplifies that which a song ought to be. The literature of the perfect song should express, for the most part, a single and prominent thought, embroidered by imagery and fanciful illustration. This central thought is thus expressed by one central musical ideal, round which the harmonious after-thoughts are ranged by way of beautiful illustration.

A perfect sonnet, for example, or a tiny poem with one idea running through its lines, should go to form the perfect song. The perfect sonnet is, of course, written to express perfectly one exquisite idea. It has a heart, a central value. The musician brooding over its unique, its single splendour, presently fashions a counterpart out of its inspiration in his own art, and the two blend together to make, in poor Robert Montgomery's phrase, an "harmonious whole." The central phrase should recur in and out with elegant and admissible intrusion; it should bear upon its wings the chief idea of the poem, and its lovely courtiers should in some minor way represent the phrases that attend to make its own beauty more beautiful.

Has such a song, with so exacting a requirement, ever been composed? Seldom, let us allow; but there are examples to show that it can be done. Schumann did it when he composed his inimitable "Frühlingsnacht," and perhaps half a dozen others of his songs; he was, after all, the finest song-writer of our century. Schubert also achieved the same (but not so often) in, for example, his "Who is Sylvia?" which, to our mind, surpasses his "Erl King," his "Wanderer," his "Serenade," and other "favourites," which do not equal it, however, in real musical

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value. We have before this dwelt upon the best song-writers of the time, Gounod and many another. For the present we have been considering the ideal song. It may be a difficult ideal to reach, but it is worth reaching; it has been attained, and, if the musician should arise who is willing to attend solely to this ideal, there is room yet for a new and a great reputation.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OP. 38 . . . ROBERT SCHUMANN

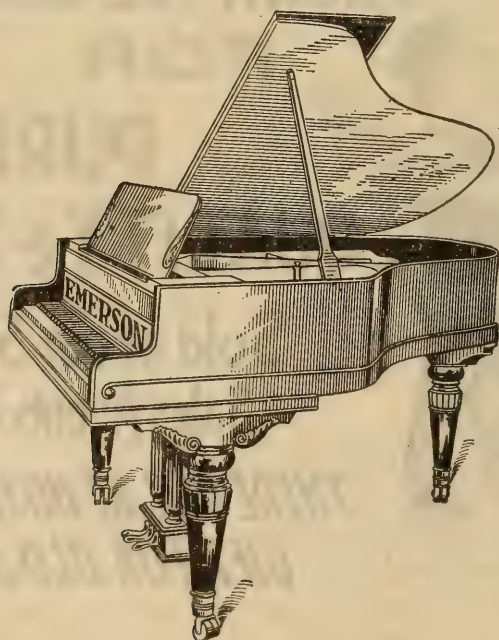
(Born at Zwickau, Saxony, June 8, 1810; died at Endenich,
near Bonn, July 29, 1856.)

Schumann worked during 1832-33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, November 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played February 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a First Symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (January 29, 1833): "The symphony is going ahead. It is being diligently

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rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were piano pieces—*Études Symphoniques*, *Carneval*, *Sonata in F-sharp minor*, *Sonata in G minor*, *Fantasie*, *Phantasiestücke*, *Davidsbündler*, *Kreisleriana*, *Novellen*, *Nachtstücke*, *Faschingsschwank*—and songs. But in 1841 he wrote *Symphony No. 1*, in B-flat; *Overture*, *Scherzo*, and *Finale* (*Finale* rewritten in 1845); *Symphony in D minor* (rewritten in 1851, and now known as the *Fourth*); *Allegro for piano and orchestra* (used as first movement to *Piano Concerto*, Op. 54).

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the *First Symphony* would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the *Finale*, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

Mr. Berthold Litzmann, in the second volume of his "Clara Schu-

mann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Toward the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." January 17-23, 1841: She wrote that it was not her week to keep the diary; "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished; I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by * * gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26: "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27, and Clara impatiently waited to hear a note of the symphony. Not till February 14 did Schumann play the symphony to her. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie List after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara"; "and I shall paint her therein with flutes, oboes, and harps."

* * *

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It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb' und schwer,
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb' und feucht,
Was hast Du all' mein Glück verscheucht

Was rufst Du Thränen in's Gesicht
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been Englished in prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

* * *

We are indebted to Mr. John Kautz, of Albany (N.Y.), who knew Böttger, for the following notes: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, 'Im Thale blüht der Frühling auf!' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing

new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'

"Adolph Böttger," says Mr. Kautz, "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the *Études Symphoniques* in the first and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's 'Ich hör' ein Vöglein locken,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.

"Adolph Böttger was born at Leipsic in 1815, and during the early forties achieved considerable fame as a writer of very high-class verse,

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representing, with Geibel, Freiligrath, and others, the aftermath of German romantic poetry; but it was chiefly as a translator of English poetry, of Shakespeare, Byron, and Longfellow, that he became renowned. His German translation of Lord Byron, in the metre of the original, was a veritable *tour de force*, reaching many editions, and resulting in making Byron's name a household word in Germany. But, while thus popularizing the fame of others, his own strong, original work was being gradually overlooked and neglected, and now his once so admired lyrics are mostly relegated to the anthologies. Böttger was only another earlier martyr to the same irony of fate that has now overtaken Edward Fitzgerald.

“Böttger was the possessor of many rare and valuable autographs and relics of departed celebrities. Among the latter were locks of hair from the heads of Schiller and Goethe down to the plug hat that had once belonged to the great and mighty Klopstock. This hat had for some time previously been in the possession of the dull poet and hymn writer, Johannes Minckwitz, professor of literature in the University of Leipsic; and the story goes that, as long as Minckwitz lived, he never failed to observe the annual return of Klopstock's birthday by sallying forth clad in the historic hat. Adolph Böttger died along in the seventies, in poverty and neglect. I do not know what became of his collection of rarities.”

* * *

It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* * *

This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the Gewandhaus at Leipsic, March 31, 1841. The programme was as follows:—

Chorus, “Des Staubes eitle Sorgen”	Haydn
Adagio and Rondo from Concerto in F minor	Chopin
CLARA SCHUMANN.	
Aria from “Iphigenie” (<i>sic</i>)	Gluck
H. SCHMIDT.	
Allegro	R. Schumann
{ Song without Words	Mendelssohn
{ Piece	Scarlatti
CLARA SCHUMANN.	
Symphony (MS.)	R. Schumann
Conducted by MENDELSSOHN.	

Duo for Four Hands (new)	Mendelssohn
CLARA SCHUMANN and MENDELSSOHN.	
Songs: "Widmung," "Die Löwenbraut"	R. Schumann
"Am Strande"	C. Schumann
Miss SCHLOSS.	
Duo Concertante for Melophone and Violoncello	
GIULO REGONDI and JOSEPH LIDEL (<i>sic</i>).	
Fantasie on Themes from "Moses"	Thalberg
CLARA SCHUMANN.	

The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

* * *

The symphony was played for the first time in England at a Philharmonic concert, London, June 5, 1854. The *Musical World*, the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

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If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Padeloup, January 19, 1862. The whole symphony was played at a Conservatory concert, led by George Hainl, December 15, 1867. The critics praised the work, and said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Émile Zola who put into the mouth of Gagnière: "O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

In Vienna the symphony, led by Schumann on January 1, 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik*, dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people, and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856, when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

* * *

The first performance in Boston was by the Musical Fund Society, Mr. Suck conductor, January 15, 1853. The score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward

I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason. New York, 1901, pp. 40, 41.)

Mr. John S. Dwight reviewed the performance in his *Journal of Music*, January 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness, fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the thoroughly initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we could only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones,—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

* * *

The Symphony in B-flat has been played at these concerts, under Mr. Henschel, March 4, 1882; Mr. Gericke, November 15, 1884, November 13, 1886, November 3, 1888; Mr. Nikisch, March 8, 1890, January 31, 1891, April 16, 1892, January 28, 1893; Mr. Paur, November 25, 1893, December 7, 1895, October 23, 1897; Mr. Gericke, October 14, 1899, January 4, 1902, March 5, 1904, November 25, 1905.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. The score is dedicated to Friedrich August, King of Saxony.

The first movement opens with an introduction, *Andante un poco maestoso*, B-flat major, 4-4, which begins with a virile phrase in the horns and trumpets, answered by the full orchestra *fortissimo*. There are stormy accents in the basses, with full chords in the brass and other strings, and each chord is echoed by the wood-wind. Flute and clarinet notes over a figure in the violas lead to a gradual crescendo and acceleration, which introduces the *Allegro molto vivace*, B-flat major, 2-4. This begins at once with a brilliant first theme. The chief figure is taken from the initial horn and trumpet call as Schumann originally wrote it. The development of the theme leads finally to a modulation to the key of C major, and there is the thought, naturally, of F major as the tonality of the second theme, but this motive given out by the

clarinets and bassoons is in no definite tonality; it is in a mode which suggests A minor and also D minor; the second section ends, however, in F major, and the further development adheres to this key. The first part of the movement is repeated. The free fantasia is long and elaborately worked out. The first motive does not return in the shape it has at the beginning of the Allegro, but in the broader version heard at the opening of the Introduction. The long coda begins *Animato*, poco a poco stringendo, on a new theme in full harmony in the strings, and it is developed until horns and trumpets sound the familiar call.

The second movement, *Larghetto*, E-flat major, 3-8, opens with a *romanza* developed by the violins. The second theme, C major, is of a more restless nature, and its phrases are given out alternately by the wood-wind and violins. The melodious first theme is repeated, B-flat major, by the violoncellos against an accompaniment in second violins and violas and syncopated chords in the first violins and the wood-wind. There is a new episodic theme. The first motive appears for the third time, now in E-flat major. It is sung by the oboe and horn, accompanied by clarinets and bassoons, with passages in the strings. Near the close of the short coda are solemn harmonies in bassoons and trombones. This movement is enchainèd with the Scherzo.

The Scherzo, *molto vivace*, D minor, 3-4, begins in G minor. The first trio, *molto più vivace*, D major, 2-4, includes harmonic interplay between strings and wind instruments. It is developed at some length, and the Scherzo is repeated. There is a second trio, B-flat major, 3-4, with imitative contrapuntal work, and it is followed by a second repetition of the Scherzo. A short coda has the rhythm of the first trio and brings the end.

Finale: *Allegro animato e grazioso*, B-flat major, 2-2. It begins with a fortissimo figure which is used hereafter. The first theme, a

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cheerful, tripping dance melody, enters and is developed by strings and wood-wind. The second theme, equally blithe, is in G major, and the impressive initial figure of the full orchestra at the beginning of the movement, now given out by the strings, is in the second phrase. The two motives are worked up alternately. The free fantasia opens quietly. Trombones sound the rhythm of the first theme of the first movement. There is a long series of imitations on the first theme of the Finale. This series leads to some horn calls and a cadenza for the flute. The third section of the movement is regular, and there is a brilliant coda.

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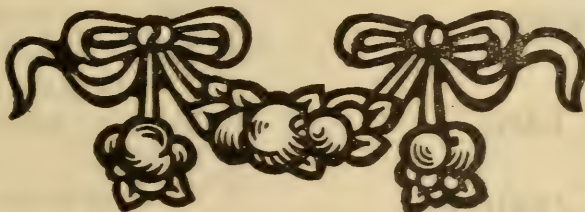
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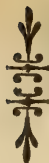
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Noskowski . . . "The Steppe," Symphonic Poem in the form of an
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Liszt . . . Concerto in E-flat major, No. 1, for Pianoforte
and Orchestra

Allegro maestoso, quasi adagio.

Allegretto vivace. Allegro animato.

Allegro marziale, animato. Presto.

Tschaikowsky . . . Symphony No. 6, "Pathetic," in B minor, Op. 74

I. Adagio; Allegro non troppo.

II. Allegro con grazia.

III. Allegro molto vivace.

IV. Finale: Adagio lamentoso.

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"THE STEPPE," SYMPHONIC POEM IN THE FORM OF A CONCERT OVERTURE, OP. 66 SIEGMUND NOSKOWSKI

(Born at Warsaw, May 2, 1846; now living in Warsaw.)

The score of "Step," which was published in 1901, contains an argument in Polish and in German. This explanatory note may be Englished freely as follows:—

Hail to thee, majestic heath!

Let my song praise thee!

Once thy boundless stretches resounded with the trampling hoofs of steeds; the dolman sleeves of hussars flapped on their shoulders; there was the clanking of sabres in the distance. At times simple flute notes of shepherds, mingled with the yearning melodies of Cossack songs, traversed the air. Often resounded battle-cries and clashing of warriors' weapons.

To-day all is hushed in silence. Battles and contests are at an end, the foes are quiet in their graves. Thou alone, thou superb heath, hast remained unchanged, ever calm and beautiful!

The symphonic poem, dedicated to Count M. Zamoyski, the president of the Warsaw Philharmonic Society, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, cymbals, harp, and strings.

The Introduction, *Andante con moto*, E-flat major, 6-8, portrays the heath unvexed by man and imperturbable (divided strings, piccolo, and harp). The typical theme of the heath is given first to horn and then to clarinet.

The main body of the overture, *moderato marcato*, E-flat major, 3-4, is a musical illustration of the passing scenes described in the argument. After a crescendo based on a figure first announced by violoncellos and double-basses in imitation of hoof-beats, answered by wood-wind instruments, the resolute first theme is proclaimed fortissimo. The

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subsidiary theme is also of a resolute character. The expressive second theme is given to the clarinet, to which the flute is soon added. The Cossack melody is sung by clarinets and flutes with an accompaniment of harp, tambourine, violins with an opposing figure and violas pizz. These themes are developed at much length and in overture form. There is a tonal description of battle scenes. The introduction in a condensed form serves as a finale.

* * *

Noskowski was a music teacher at an asylum for the blind, and for them he invented a notation. Later he studied composition with Friedrich Kiel. In 1876 he was appointed music director of the city of Constance. In 1888 he was invited to join the faculty of the Warsaw Conservatory of Music, and he succeeded for a short time Zarzycki as director of the Conservatory after the death of the latter in October, 1895. In 1896 he was decorated by the Tsar. From 1881 to 1892 he was the conductor of the Music Society of Warsaw. He still teaches theory at the Conservatory. Last season he was appointed first conductor of the Warsaw Philharmonic Society, and he conducted as guest in Moscow.

His chief works are as follows: opera, "Livia Quintilla" (Lemberg and Warsaw, 1898); a fantastic ballet, "The Festival of Fire"; music to Kraschewski's folk-drama, "The Cottage near the Village"; cantata,

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He edited with Sigismund Gloger a collection of folk-songs, "Piesni ludu" (1892), and arranged Moniuszko's "Soldiers' Songs" for orchestra.

Noskowski's string quartet was played in Boston, March 16, 1897, by the Adamowski Quartet.

His overture, "Das Meerauge," was played at Brighton Beach in 1891 by Anton Seidl's orchestra.

The overture is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp (*ad libitum*), strings.

Mme. OLGA SAMAROFF was born at San Antonio, Texas, August 8, 1880. Her maiden name was Hickenlooper, and she was of German-Russian parentage. A very young child, she was taught by her grandmother, a German pianist, and when she was nine years old she studied for four months with Constantin von Sternberg. Her girlhood was spent in a convent at Paris, and she took pianoforte lessons of Marmontel, the father, for several years. From Marmontel she went to Widor. In 1895 she entered the Paris Conservatory, and studied five years in the class of Delaborde. After she left the Conservatory she travelled in Europe for two years. Returning to this country, she took a few lessons of Ernest Hutcheson. She afterward went to

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Berlin, where she took lessons of Jedliczka. Her first public appearance was at New York, with orchestra, in Carnegie Hall, January 18, 1905. Her first appearance in Boston was at a concert of the Boston Symphony Quartet, April 10, 1905, when she played with Mr. Krasselt Saint-Saëns's 'Cello Sonata in C minor. She gave concerts in London in the following May and June. She has given recitals in Boston in Steinert Hall (November 23, 1905, January 20, 1906) and in Chickering Hall (February 18, November 5, 1906). She played at the Sunday Chamber Concert in Chickering Hall, December 16, 1906.

She played for the first time at a concert of the Boston Symphony Orchestra in Boston, April 21, 1906 (Grieg's Concerto), and she played at the concert given in aid of the San Francisco Fund by the members of the Boston Symphony Orchestra, April 29, 1906 (Liszt's Concerto in E-flat major).

CONCERTO IN E-FLAT MAJOR, NO. 1, FOR PIANOFORTE AND ORCHESTRA
FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was composed probably in 1848 or 1849. It was revised in 1853 and published in 1857. It was performed for the first time at Weimar during the Berlioz week, February 17,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

* The date February 16 is given by some biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipsic, February 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birthday of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Fest at Capulet's House"; "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); Chorus of Sylphs and Gnomes and Sylphs' Dance from "Damnation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (MS.), played by the composer. The *Revue et Gazette Musicale de Paris* (February 25, 1855) also gives February 17 as the date. J. G. Prodhomme, in "Hector Berlioz" (1905) says: "The concerts of Berlioz at Weimar took place February 17-21."

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The first performance in Boston was by Alide Topp,* at an afternoon concert in the first Triennial Festival of the Handel and Haydn Society, May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, when S. B. Mills was the pianist.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

The form is free. A few important themes are exposed, developed, and undergo many transformations in rhythm and tempo.

The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht!" but, according to von Bülow and Ramann, "Ihr könnt alle nichts!" This theme may be taken as the motto of the concerto. The opening is *Allegro maestoso*, tempo giusto, 4-4.

The second theme, B major, Quasi adagio, 12-8, is first announced by muted 'cellos and double-basses and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section.

* Alide (or Alida) Topp was a pupil of von Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin where von Bülow was then engaged as a teacher, and by the terms of contract von Bülow was not allowed to give private lessons. Von Bülow asked that he might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation, and said that he would not ask pay for her lessons. Her name was recorded in 1861-62 as a pupil of Stern's Conservatory; and von Bülow mentioned her in his report as "the most talented and industrious pupil" he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I am for Liszt." She played Liszt's sonata at the Tonkünstler-Versammlung of 1864 at Karlsruhe, and Liszt then characterized her as "a marvel." Nor was he afraid to praise her in his letters to the Princess Carolyne Sayne-Wittgenstein (vol. iii., pp. 35, 37). Miss Topp's first appearance in Boston was at the same Handel and Haydn Festival, at an afternoon concert, May 6, when she played Schumann's concerto. Mr. John S. Dwight was moved to write of her: "Youth and grace and beauty, the glow of artistic enthusiasm, blended with the blush of modesty, won quick sympathy." She was, indeed, a beautiful apparition. Yet she could not persuade Mr. Dwight by her performance that Liszt's concerto was worth while, "for anything more wilful, whimsical, *outrée*, far-fetched, than this composition is, anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."

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The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual theme.

The scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

Liszt wrote at some length concerning this concerto in a letter to Eduard Liszt,* dated Weimar, March 26, 1857:—

“The fourth movement of the Concerto from the Allegro marziale corresponds with the second movement, Adagio. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance through the score. This kind of *binding together* and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the Adagio (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the Adagio by flute and clarinet, just as the concluding passage is a Variante and working up in the major of the motive of the Scherzo until finally the first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

“The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast.

“As regards the triangle I do not deny that it may give offence, especially if struck too strong and not precisely. A preconceived dis-

* Eduard Liszt was the younger half-brother of Franz Liszt's father, but Liszt called him cousin as well as uncle. Eduard became Solicitor-general at Vienna, where he died February 8, 1879. Liszt was exceedingly fond of him, and in March, 1867, turned over to him the hereditary knighthood.

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inclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them. And few conductors are circumspect enough to bring out the rhythmic element in them, without the raw addition of a coarse noisiness, in works in which they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement, which are effected by the instruments of percussion, would in more cases be much more effectually produced by the careful trying and proportioning of insertions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion *en canaille*, which must not make their appearance in the seemly company of the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale of the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that 'like draws to like,' and, as we are treated as impotent *canaille* amongst musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. Certainly here, as in all else, it is the right thing to seize upon and hold fast [the] mass of harmony. In face of the most wise prescription of the learned critics I shall, however, continue to employ instruments of percussion, and think I shall yet win for them some effects little known." (Englished by Constant Bache.)

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This eulogy of the triangle was inspired by the opposition in Vienna when Pruckner played the concerto in that city (season of 1856-57). Hanslick damned the work by characterizing it as a "Triangle Concerto," and for some years the concerto was therefore held to be impossible. It was not played again in Vienna until 1869, when Sophie Menter paid no attention to the advice of the learned and her well-wishers. Rubinstein, who happened to be there, said to her: "You are not going to be so crazy as to play this concerto? No one has yet had any luck with it in Vienna." Bösendorfer, who represented the Philharmonic Society, warned her against it. To which Sophie replied coolly in her Munich German: "Wenn i dös nit spielen kann, spiel i goar nit—i muss ja nit in Wien spielen" ("If I can't play it, I don't play it at all—I must not play in Vienna.") She did play it, and with great success.

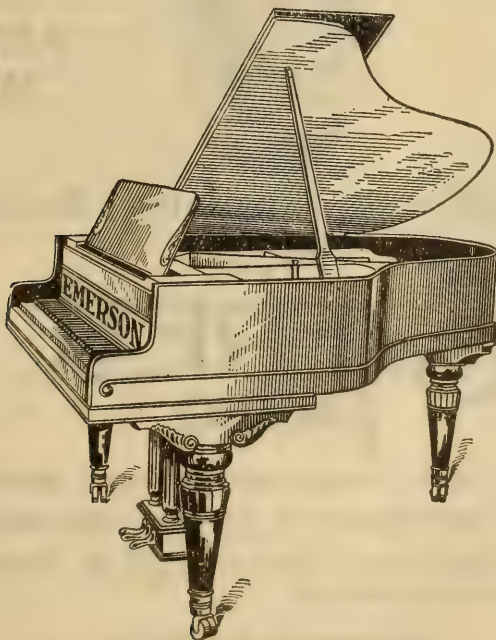
Yet the triangle is an old and esteemed instrument. In the eighteenth century it was still furnished with metal rings, as was its forbear, the sistrum. The triangle is pictured honorably in the second part of Michael Praetorius' "Syntagma musicum" (Part II., plate xxii., Wolfenbüttel, 1618). Haydn used it in his military symphony, Schumann in the first movement of his B-flat symphony; and how well Auber understood its charm!

We read in the Old Testament (2 Sam. vi. 5): "And David and all the house of Israel played before the Lord on all manner of instruments

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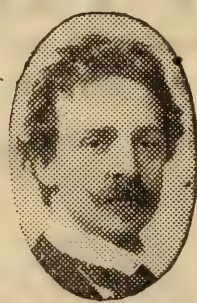
made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals"; but should not the word "manghanghim" be translated "sistrums," not "cymbals"? The sistrum * jingled at the wanton and mysterious feasts of Isis as well as in the worship of Cybele. It was believed that if Ceres were angry at her priestess she struck her blind with a sistrum. Petronius tells us that it had the power of calming a storm. Jubas says that the instrument was invented by the Syrians, but Neanthes prefers the poet Ibycus as the inventor. Cleopatra used to wear the apparel of Isis, but is it true that at the battle of Actium she cheered her men by the sound of the sistrum, or is Virgil's line, "Regina in mediis patrio vocat agmina sistro," an unworthy sneer at that wonder of wonders?

The concerto has been played at these concerts by Adèle Margulies (October 17, 1885); Julia Rivé-King (October 16, 1886); Adele aus der Ohe (May 21, 1887, January 16, 1897); Paderewski (November 19, 1895); Mark Hambourg (January 24, 1903); George Proctor (January 30, 1904). It has been played in Boston by Rosenthal (his first appearance in the United States, November 9, 1888), d'Albert (November 30, 1889), Doerner (February 18, 1892), De Pachmann (Pension Fund Concert, November 27, 1904), and others, and even on a Jankó keyboard (Mathilde Rüdiger, December 20, 1893).

* For a long and learned discussion whether the sistrum should be included in the cymbal family see F. A. Lampe "De Cymbalis veterum" (L. I, c. 21, Utrecht, 1703).

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PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

- I. Adagio, B minor, 4-4.
Allegro non troppo, B minor, 4-4.
- II. Allegro con grazia, D major, 5-4.
- III. Allegro, molto vivace, G major, 4-4 (12-8).
- IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St.

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

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Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

* *

The first mention of the Sixth Symphony, now known throughout the world, is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had

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been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

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Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me, all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

* * *

Tschaikowsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kaschkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kaschkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three

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movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at St. Petersburg in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the

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mighty, overpowering impression made by the work when it was conducted by Náprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic!*"' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was

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a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

*
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What was the programme in Tschaikowsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

* * *

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation." In this trio Death beats the drum. With Tschaikowsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats

in the ears forever. For this, some, who do not love Tschaikowsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tschaikowsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tschaikowsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"*

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

* Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York, 1865).

I.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride;
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

This battle-drunk, delirious movement must perforce precede the mighty wail.

The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings.

Mr. Vernon Blackburn has compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

'He will awake no more, oh, nevermore!—
Within the twilight chamber spreads apace
The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death, . . . Tschaikowsky reaches the full despair of those other lines:—

'We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.'

With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tschaikowsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

* *

Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral music. Consolation in Tears." The first section is a larghetto in F minor, but an allegretto in F major follows.

* *

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The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

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OVERTURE, "THE ROMAN CARNIVAL," OP. 9 . . . HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," dedicated to Prince de Hohenzollern-Hechingen, was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic concert, led by Mr. Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony."

The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini," which was originally in two acts. It was produced at the Opéra, Paris, on September 10, 1838, when Duprez took the part of the hero, and Julie Aimée Dorus-Gras the part of Teresa. The text was written by Léon de Wailly and Auguste Barbier. The music was then thought so difficult that there were twenty-nine full rehearsals. The opera failed dismally. There were three performances in 1838, four in 1839. The opera, with a German text, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mrs. Milde as the heroine. Berlioz was not able to be present. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace*." The opera failed at London on June 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage

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of its condemnation." Some say there was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,—that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julianne-Dejean and Nantier-Didiée, and Tamberlik, Formes, and Tagliafico. The opera was revived by von Bülow at Hannover in 1879 and afterward at other German cities, as Leipsic (1883), Dresden (1888), Carlsruhe. The original translation into German was by A. F. Riccius. The one used later was made by Peter Cornelius, the composer.

The story has been condemned as weak and foolish. It is also purely

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fictitious.* It is enough to say in explanation of this overture that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa.

The overture begins, *allegro assai con fuoco*, with the chief theme, which is taken from the saltarello,† danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in *forte* by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an *Andante sostenuto* in 3-4 time. The English horn sings against a *pizzicato* accompaniment the melody of *Benvenuto* at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the *Allegro vivace*. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera

* It is true that there was a Giacompo Balducci at Rome, the Master of the Mint. Cellini describes him, "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

† Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semi-circle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtanz*." The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" Symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).

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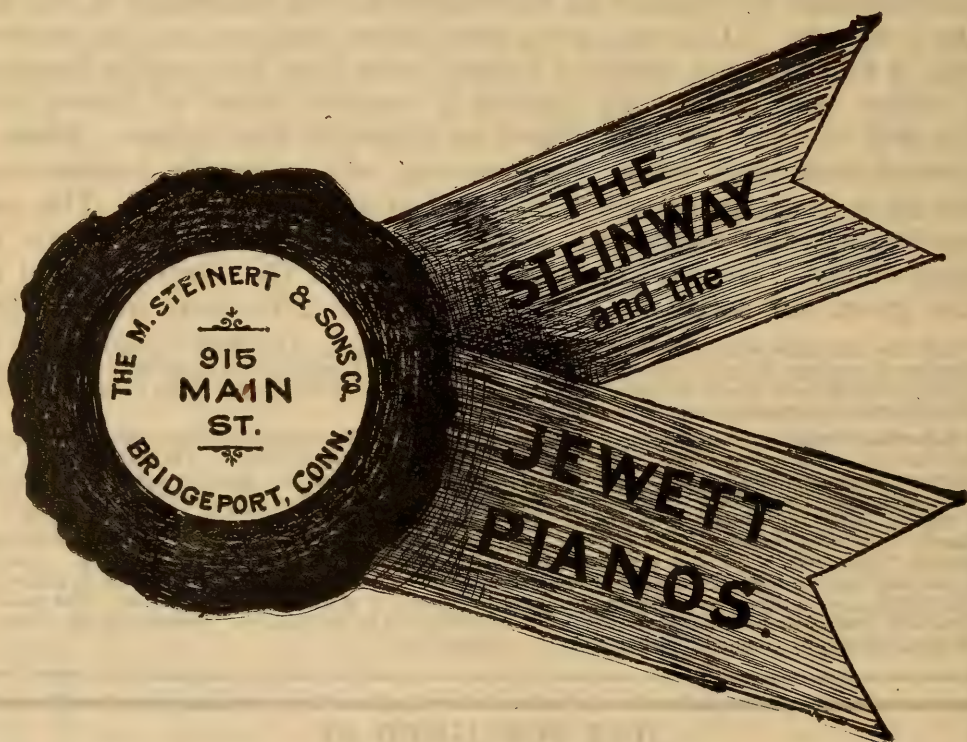
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by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomime of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings.

**

The programme of the concert at which this overture was first performed was composed chiefly of works by Berlioz, and was thus announced: "Invitation à la Valse," Weber-Berlioz; "Hymne" for six of Sax's wind instruments (this "Hymne" was written originally for a chorus and sung some time before this at Marseilles); scene from "Faust," Berlioz (sung by Mrs. Nathan-Treillhet); "Hélène," ballad for male chorus, Berlioz; overture, "Carnaval de Rome," Berlioz; scene from Act III. of Gluck's "Alceste" (sung by Mrs. Nathan-Treillhet and Bouché); fragments of "Roméo et Juliette," Berlioz. The prices of tickets were five and six francs. But the programme was changed on account of the sickness of Mrs. Nathan-Treillhet. The

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"*Marche des Pèlerins*," from Berlioz's "*Harold*," was played. Mrs. Dorus-Gras sang, but according to Maurice Bourges, who wrote a most flattering review of the concert for the leading music journal of Paris, and pronounced the concert "*bon et beau*," "all the perfection of her exquisite method could not console music-lovers who counted on hearing the little known work of Gluck." And Miss Recio* sang Berlioz's "*Absence*." The success of "*The Roman Carnival*" overture was immediate. The applause was so long continued that the work was repeated then and there. Berlioz gives an account of the performance in the forty-eighth chapter of his *Memoirs*. He first says that Habeneck, the conductor at the Opéra, would not take the time of the *sal-tarello* fast enough:—

"Some years afterwards, when I had written the overture of '*The Roman Carnival*,' in which the theme of the allegro is this same *sal-tarello* which he never could make go, Habeneck was in the foyer of the Salle Herz the evening that this overture was to be played for the first time. He had heard that we had rehearsed it without wind instruments, for some of my players, in the service of the National Guard, had been called away. 'Good!' said he. 'There will surely be some catastrophe at this concert, and I must be there to see it!' When I arrived, all the wind players surrounded me; they were frightened at the idea of playing in public an overture wholly unknown to them.

"'Don't be afraid,' I said; 'the parts are all right, you are all talented

* Marie Recio was the daughter of Sothera Villas-Recio, the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife, the once famous Henrietta Smithson. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on October 30, 1841, as *Inès* in "*La Favorite*," but she took only subordinate parts and soon disappeared from the stage in spite of Berlioz's praise of her face, figure, and singing in the *Journal des Débats*. She made Henrietta wretched even after she had left her husband. Henrietta died on March 3, 1854, and Berlioz married Marie early in October of that year. He told his friends and wrote his son that this marriage was a duty. Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb. Berlioz in his *Memoirs* gives a ghastly account of the burial. For an entertaining account of the amours of Berlioz see "*Sixty Years of Recollections*," by Ernest Legouvé.

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players; watch my stick as much as possible, count your rests, and it will go.'

"There was not a mistake. I started the allegro in the whirlwind-time of the Transtévérine dancers; the audience shouted, '*Bis!*' We played the overture again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these few words: 'Now you see what it really is!' He carefully refrained from answering me.

"Never have I felt more keenly than on this occasion the pleasure of conducting my own music, and my pleasure was doubled by thinking on what Habeneck had made me suffer.

"Poor composers, learn to conduct, and conduct yourselves well! (Take the pun if you please.) For the most dangerous of your interpreters is the conductor. Don't forget this."

* * *

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at St. Petersburg, where at the first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not understand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from von Bülow ("Die Opposition in Süddeutschland," 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of Beethoven heard in concert rooms were the "Prometheus," the "Egmont," and the "Coriolanus" overtures, "the last named with three violas and three 'cellos."

DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium,

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studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

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Mme. OLGA SAMAROFF was born at San Antonio, Texas, August 8, 1880. Her maiden name was Hickenlooper, and she was of German-Russian parentage. A very young child, she was taught by her grandmother, a German pianist, and when she was nine years old she studied for four months with Constantin von Sternberg. Her girlhood was spent in a convent at Paris, and she took pianoforte lessons of Marmontel, the father, for several years. From Marmontel she went to Widor. In 1895 she entered the Paris Conservatory, and studied five years in the class of Delaborde. After she left the Conservatory she travelled in Europe for two years. Returning to this country, she took a few lessons of Ernest Hutcheson. She afterward went to Berlin, where she took lessons of Jedliczka. Her first public appearance was at New York, with orchestra, in Carnegie Hall, January 18, 1905. Her first appearance in Boston was at a concert of the Boston Symphony Quartet, April 10, 1905, when she played with Mr. Krasselt Saint-Saëns's 'Cello Sonata in C minor. She gave concerts in London in the following May and June. She has given recitals in Boston in Steinert Hall (November 23, 1905, January 20, 1906) and in Chickering Hall (February 18, November 5, 1906). She played at the Sunday Chamber Concert in Chickering Hall, December 16, 1906.

She played for the first time at a concert of the Boston Symphony Orchestra in Boston, April 21, 1906 (Grieg's Concerto), and she played at the concert given in aid of the San Francisco Fund by the members of the Boston Symphony Orchestra, April 29, 1906 (Liszt's Concerto in E-flat major).

CONCERTO IN E-FLAT MAJOR, NO. 1, FOR PIANOFORTE AND ORCHESTRA
FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was composed probably in 1848 or 1849. It was revised in 1853 and published in 1857. It was performed for the first

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time at Weimar during the Berlioz week, February 17,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The first performance in Boston was by Alide Topp,† at an afternoon concert in the first Triennial Festival of the Handel and Haydn Society, May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, when S. B. Mills was the pianist.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two

* The date February 16 is given by some biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipsic. February 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birthday of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Fest at Capulet's House"; "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); Chorus of Sylphs and Gnomes and Sylphs' Dance from "Damnation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (MS.), played by the composer. The *Revue et Gazette Musicale de Paris* (February 25, 1855) also gives February 17 as the date. J. G. Prodhomme, in "Hector Berlioz" (1905) says: "The concerts of Berlioz at Weimar took place February 17-21."

† Alide (or Alida) Topp was a pupil of von Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin where von Bülow was then engaged as a teacher, and by the terms of contract von Bülow was not allowed to give private lessons. Von Bülow asked that he might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation, and said that he would not ask pay for her lessons. Her name was recorded in 1861-62 as a pupil of Stern's Conservatory; and von Bülow mentioned her in his report as "the most talented and industrious pupil" he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I am for Liszt." She played Liszt's sonata at the Tonkünstler-Versammlung of 1864 at Carlsruhe, and Liszt then characterized her as "a marvel." Nor was he afraid to praise her in his letters to the Princess Carolyne Sayne-Wittgenstein (vol. iii., pp. 35, 37). Miss Topp's first appearance in Boston was at the same Handel and Haydn Festival, at an afternoon concert, May 6, when she played Schumann's concerto. Mr. John S. Dwight was moved to write of her: "Youth and grace and beauty, the glow of artistic enthusiasm, blended with the blush of modesty, won quick sympathy." She was, indeed, a beautiful apparition. Yet she could not persuade Mr. Dwight by her performance that Liszt's concerto was worth while, "for anything more wilful, whimsical, *outrée*, far-fetched, than this composition is, anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."

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trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

The form is free. A few important themes are exposed, developed, and undergo many transformations in rhythm and tempo.

The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht!" but, according to von Bülow and Ramann, "Ihr könnt alle nichts!" This theme may be taken as the motto of the concerto. The opening is *Allegro maestoso, tempo giusto, 4-4*.

The second theme, B major, *Quasi adagio, 12-8*, is first announced by muted 'cellos and double-basses and then developed elaborately by the piano forte. There are hints of this theme in the preceding section.

The third theme, E-flat minor, *Allegretto vivace, 3-4*, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual theme.

The scherzo tempo changes to *Allegro animato, 4-4*, in which use is made chiefly of the motto theme. The final section is an *Allegro marziale animato*, which quickens to a final *presto*.

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Liszt wrote at some length concerning this concerto in a letter to Eduard Liszt,* dated Weimar, March 26, 1857:—

“The fourth movement of the Concerto from the Allegro marziale corresponds with the second movement, Adagio. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance through the score. This kind of *binding together* and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the Adagio (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the Adagio by flute and clarinet, just as the concluding passage is a Variante and working up in the major of the motive of the Scherzo until finally the first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

“The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast.

“As regards the triangle I do not deny that it may give offence, especially if struck too strong and not precisely. A preconceived disinclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them. And few conductors are circumspect enough to bring out the rhythmic element in them, without the raw addition of a coarse noisiness, in works in which they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement, which are effected by the instruments of percussion, would in more cases be much more effectually produced by the careful trying and proportioning of inser-

* Eduard Liszt was the younger half-brother of Franz Liszt's father, but Liszt called him cousin as well as uncle. Eduard became Solicitor-general at Vienna, where he died February 8, 1879. Liszt was exceedingly fond of him, and in March, 1867, turned over to him the hereditary knighthood.

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tions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion *en canaille*, which must not make their appearance in the seemly company of the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale of the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that 'like draws to like,' and, as we are treated as impotent *canaille* amongst musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. Certainly here, as in all else, it is the right thing to seize upon and hold fast [the] mass of harmony. In face of the most wise prescription of the learned critics I shall, however, continue to employ instruments of percussion, and think I shall yet win for them some effects little known." (Englished by Constant Bache.)

This eulogy of the triangle was inspired by the opposition in Vienna when Pruckner played the concerto in that city (season of 1856-57). Hanslick damned the work by characterizing it as a "Triangle Concerto," and for some years the concerto was therefore held to be impossible. It was not played again in Vienna until 1869, when Sophie Menter paid no attention to the advice of the learned and her well-wishers. Rubinstein, who happened to be there, said to her: "You are not going to be so crazy as to play this concerto? No one has yet had any luck with it in Vienna." Bösendorfer, who represented the Philharmonic Society, warned her against it. To which Sophie replied coolly in her Munich German: "Wenn i dös nit spielen kann, spiel i goar nit—i muss ja nit in Wien spielen" ("If I can't play it, I don't play it at all—I must not play in Vienna.") She did play it, and with great success.

Yet the triangle is an old and esteemed instrument. In the eighteenth century it was still furnished with metal rings, as was its forbear, the sistrum. The triangle is pictured honorably in the second part of Michael Prätorius' "Syntagma musicum" (Part II., plate xxii., Wolffenbüttel, 1618). Haydn used it in his military symphony, Schumann in the first movement of his B-flat symphony; and how well Auber understood its charm!

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The concerto has been played at these concerts by Adèle Margulies (October 17, 1885); Julia Rivé-King (October 16, 1886); Adele aus der Ohe (May 21, 1887, January 16, 1897); Paderewski (November 19, 1895); Mark Hambourg (January 24, 1903); George Proctor (January 30, 1904). It has been played in Boston by Rosenthal (his first appearance in the United States, November 9, 1888), d'Albert (November 30, 1889), Doerner (February 18, 1892), De Pachmann (Pension Fund Concert, November 27, 1904), and others, and even on a Jankó keyboard (Mathilde Rüdiger, December 20, 1893).

SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Linz, im Monath October, 1812." Glöggel's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have

* For a long and learned discussion whether the sistrum should be included in the cymbal family see F. A. Lampe, "De Cymbalis veterum" (L. 1, c. 21, Utrecht, 1703).

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for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he completed the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman, of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, he visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterward in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

*
**

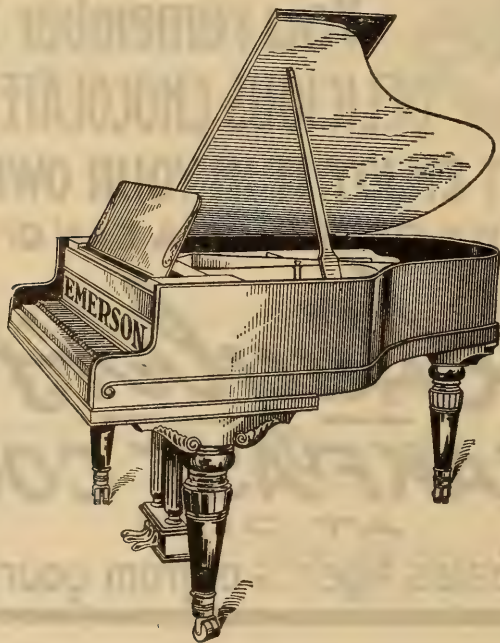
As the name of Mälzel is associated with the second movement of the Eighth Symphony, a sketch of his adventurous career will not be impertinent.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals,

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triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow," a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the parharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis"

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on his way from Havana to Philadelphia on July 21, 1838; and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420-484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

**

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]), sung by Mrs. Milder-Hauptmann,* Siboni,† and Weinmüller;‡ this

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süssmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann, whom Beethoven once honored by calling him "stupid ass!" She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

† Giuseppe Siboni, born January 27, 1780, at Forlì, died at Copenhagen, March 29, 1839, as conductor of the opera-house and director of the Conservatory. He sang in Italian cities (his début was at Florence in 1797), at London, at Vienna (1810-14), Prague, Naples, St. Petersburg, and in 1819 he made Copenhagen his dwelling-place. He was the father of Erik Siboni (1828-92), pianist, organist, and composer, and teacher from 1864 to 1883 at the Royal Music Academy at Sorø. He was born at Copenhagen and he died there. The Earl of Mount-Edgcumbe, a discriminative critic, says that he sang well, "but with a thick and tremulous voice." Parke, the oboe player and the author of the entertaining "Musical Memoirs," heard him at the King's Theatre, London, in 1807: "The voice of Siboni was not extensive, but he managed it with skill."

‡ Karl Weinmüller was born near Augsburg in 1765. He joined a company of strolling comedians, and in 1795 he obtained an engagement in a Viennese theatre. He had a beautiful bass voice of extraordinary compass, and he sang with skill. Chamber singer to the emperor and a leading bass member of the Court Opera House, he left the stage in 1825, and died in 1828 at Doebling. His chief parts were Thoas, Leporello, Sarastro, Figaro, and Zamoski in Cherubini's "Faniska." He also distinguished himself in church and oratorio music.

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Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

This symphony was first played in Boston at an Academy concert on December 14, 1844. The first performance in America was by the Philharmonic Society of New York on November 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, *Allegro vivace e con brio*, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra *forte*; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. *Allegretto scherzando*, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. *Tempo di menuetto*, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet, or that of a slow and pompous minuet, so that the movement should be to the

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second as a slow movement to a scherzo. The trio contains a dialogue for clarinet and two horns.

IV. Allegro vivace, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

The first movement of this symphony was in the original version shorter by thirty-four measures.

At first little attention was paid to the Eighth Symphony. Hanslick says, in "Aus dem Concertsaal," that the "Pastoral" Symphony was long characterized as the one in F, as though the Eighth did not exist and there could be no confusion between Nos. 6 and 8, for the former alone was worthy of Beethoven. This was true even as late as 1850. Beethoven himself had spoken of it as the "little" symphony, and so it is sometimes characterized to-day.

Leipsic was the second city to know the Eighth Symphony, which was played in the Gewandhaus, January 11, 1818.

The Philharmonic Society of London did not perform the work until May 29, 1826, although it had the music as early as 1817.

In Paris the Eighth was the last of Beethoven's to be heard. The

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Société des Concerts did not perform it until February 19, 1832. Fétis, hearing the symphony, wrote that in certain places the symphony was so unlike other compositions of Beethoven that it gave room for the belief that it was "written under certain conditions which are unknown to us, which alone could explain why Beethoven, after having composed some of his great works, especially the 'Eroica,' left this broad, large manner analogous to his mode of thought to put boundaries to the sweep of his genius." At the same time Fétis found admirable things in the work "in spite of the scantiness of their proportions." But Berlioz saw with a clearer vision. "Naïvete, grace, gentle joy, even if they are the principal charms of childhood, do not exclude grandeur in the form of art which reproduces them. . . . This symphony, then, seems wholly worthy of those that preceded and followed, and it is the more remarkable because it is in nowise like unto them." Wagner's admiration for the Eighth is well known.

Commentators have attempted to read a programme into it. Lenz saw in the "Eroica" the "Battle of Vittoria" and the Eighth a "military trilogy." He named the finale a "poetic retreat," and characterized the obstinate triplets as "a sort of idealization of drum-rolls." Ulibischeff believed that the second movement was a satire or a musical parody on Rossini's music, which was in fashion when Beethoven wrote the Eighth Symphony. Unfortunately for Ulibischeff's hypothesis, Rossini's music was not the rage in Vienna until after 1812.

The Eighth Symphony was performed for the first time at St. Petersburg, March 27, 1846; at Moscow, April 7, 1861.

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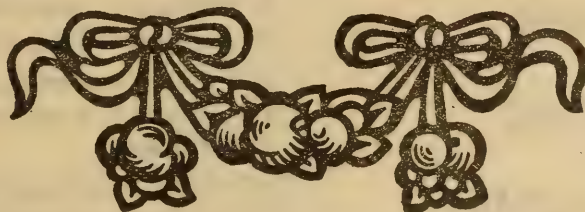
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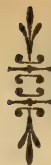
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- I. Adagio; Allegro non troppo.
 - II. Allegro con grazia.
 - III. Allegro molto vivace.
 - IV. Finale: Adagio lamentoso.
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OVERTURE TO THE OPERA "OBERON" . . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The story was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden, "the music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (*Adagio sostenuto ed il tutto pianissimo possibile*, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elves). After a *pianissimo* little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins

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(Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

It may here be said that "a new version" of "Oberon," with the libretto revised by Major Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day." There were former versions,—one "changed and enlarged" by Franz Gläser (Vienna), one with recitatives by Benedict, one with "secco" recitatives by Lampert of Gotha, and one with recitatives by Franz Wüllner. In the version produced at Dresden, September 29, 1906, Weber's music remains unchanged. The new dialogue by an unnamed writer follows Hell's translation.

The first performance of "Oberon" in the United States was at New

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York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

We doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870 by the Parepa Rosa Company. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton. The first performance in Boston was by the Parepa Rosa Company in Music Hall, May 23, 1870.

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DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Or-

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AND NOT BE FOWNES

BUT THEY CAN'T BE

FOWNES

AND NOT BE RIGHT.

chestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAU), OP. 20.

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898, November 1, 1902, February 11, April 29, 1905.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich.

Extracts from Lenau's * dramatic poem, "Don Juan," are printed

* Nicolaus Lenau, whose true name was Nicolaus Niernbsch von Strehlenau, was born at Cstata, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruß und Lusterermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie lässt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
Er hat verobtet, und Stille ist geblieben.
Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tödtlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht; der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.



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These lines have been Englished by John P. Jackson : *

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

* John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.



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There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music: for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

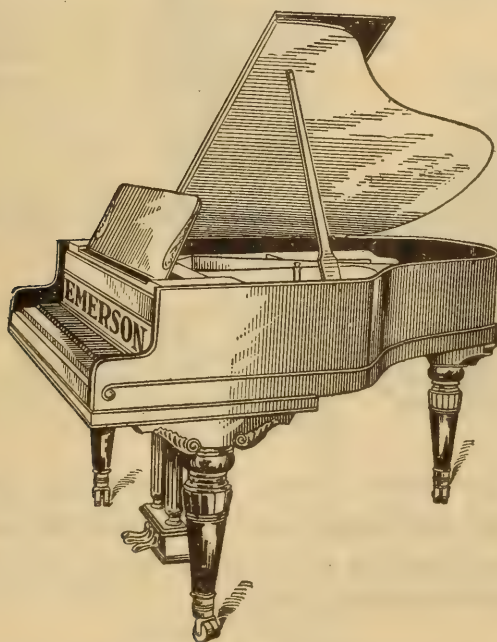
Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once

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spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

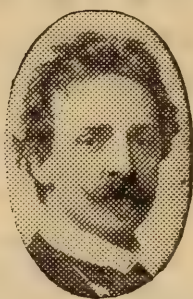
("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,— "the Countess ———, widow; she lives at a villa, an hour from Seville" (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (*senza espressione*) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode

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of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deploras his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—“Away! away to ever-new victories.”

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

“The fire of my blood has now burned out.”

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

“Exhausted is the fuel,
And on the hearth the cold is fiercely cruel.”

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7,[†] 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

[†] Mrs. Newmarch, in her translation into English of Modest Tschaiakowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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Allegro non troppo, B minor, 4-4.
- II. Allegro con grazia, D major, 5-4.
- III. Allegro, molto vivace, G major, 4-4 (12-8).
- IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

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cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the Sixth Symphony, now known throughout the world, is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6).

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This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me, all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

* * *

Tschaikowsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kaschkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kaschkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at St. Petersburg in good spirits, but he was depressed because the symphony made no impression on the

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orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Náprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic!*"' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fatê. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts

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and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked

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at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

* *

What was the programme in Tschaikowsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

* *

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation." In this trio Death beats the drum. With Tschaikowsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not love Tschaikowsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable

and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tschaikowsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tschaikowsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"*

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

* Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York, 1865).

I.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride;
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings.

Mr. Vernon Blackburn has compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

'He will awake no more, oh, nevermore!—
Within the twilight chamber spreads apace
The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death, . . . Tschaikowsky reaches the full despair of those other lines:—

'We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.'

With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tschaikowsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

* * *

Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral music. Consolation in Tears." The first section is a larghetto in F minor, but an allegretto in F major follows.

* * *

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four

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